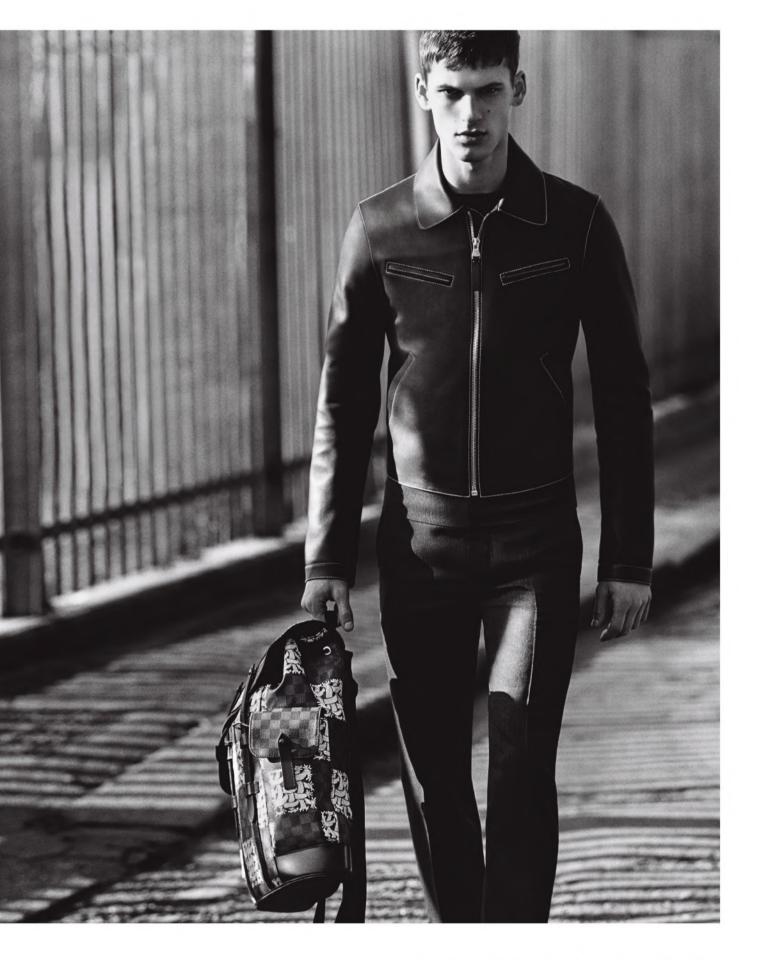


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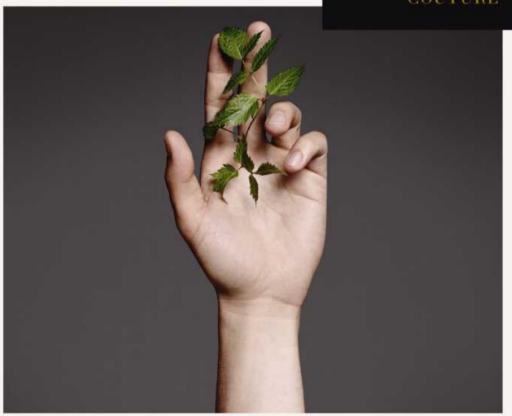








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EVENT

DETAILS SUMMER SHARE

We capped off New York Fashion Week: Men's in proper summer style, poolside. Industry influencers and our VIP friends met us in Brooklyn at McCarren Hotel & Pool for rooftop cocktails and all day pool party. Guests were entertained by DJs Louie XIV and CFLO as they sipped on San Pellegrino specialty cocktails. Our partners took the whole experience to the next level, including: L'Occitane, Bosco, Svedka, Fellow Barber, 2[X]IST, and more.

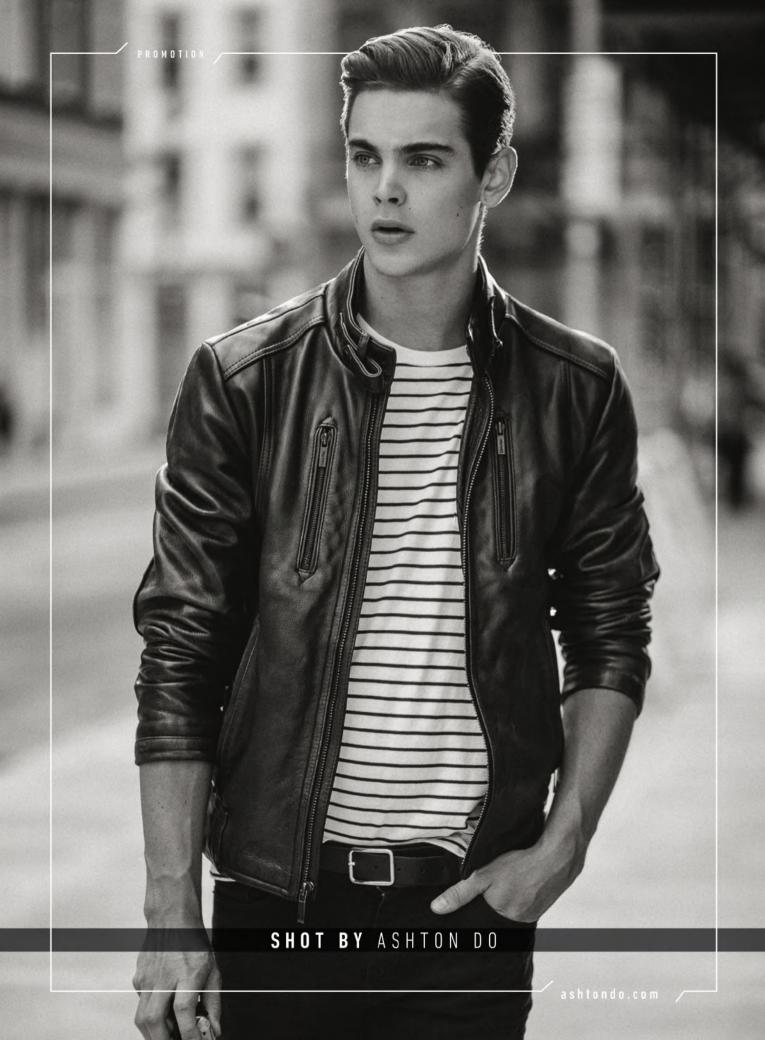
1. Ronny Baroody & Connor Stanley 2. Tallulah Willis & Kevin Pires 3. Paclo Roldan, Sebastian Sauve & John Kolic 4. Patrick Janelle & Isaiah Brown 5. Ramon Goni, Teddy Tinson & Matt Foley 6. Richie Gergel, Charles LaCalle, Mark Schissler, Andrea Franchini, Arthur Colker & Ben Moreira 7. DJ Louie XIV

















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VOLUME 33 ISSUE 10

FEATURES

176 | THE HOLLYWOOD AGENT WARS

When UTA raided CAA, hiring away nearly a dozen reps in one fell swoop, it was the shot heard round the entertainment world. Within a month,

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192 | BOOTS ON THE GROUND

Your feet are the focus in laceup boots that hit the street in style. Canine companion: optional. Photographs by Jeff Mermelstein



COVER Photograph by Mark Seliger. Styling by Matthew Marden. Clothing by Calvin Klein.



Salvatore Fevragamo





Salvatore Ferragamo



Salvatore Fevragamo



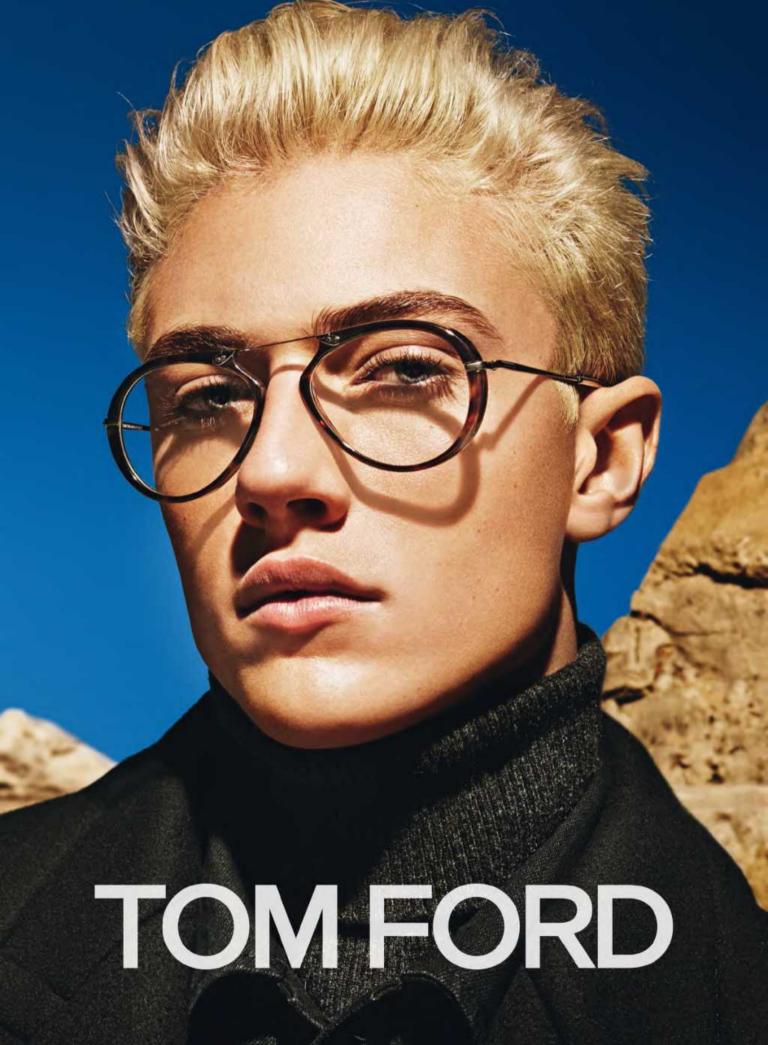
EVENT

MILAN FASHION WEEK

In the heart of Milan, Men's Fashion Week's finest came out to celebrate the 15th Anniversary of our Editor-In-Chief Dan Peres. Guests gathered in the courtyard at Palazzo Clerici to toast the occasion. Surrounded by a curated gallery of iconic images from the magazine's past, the crowd enjoyed cocktails and music by DJ Franco V into the night.

1, Milan Yukmirovic & Matthew Marden 2, Ivano Santilli & Drew Schutte 3, Gaia Trussardi & Dan Peres 4, DJ Franco V 5, Umit Benan & Eugene Tong 6, Julie Ragolia & Nick Wooster





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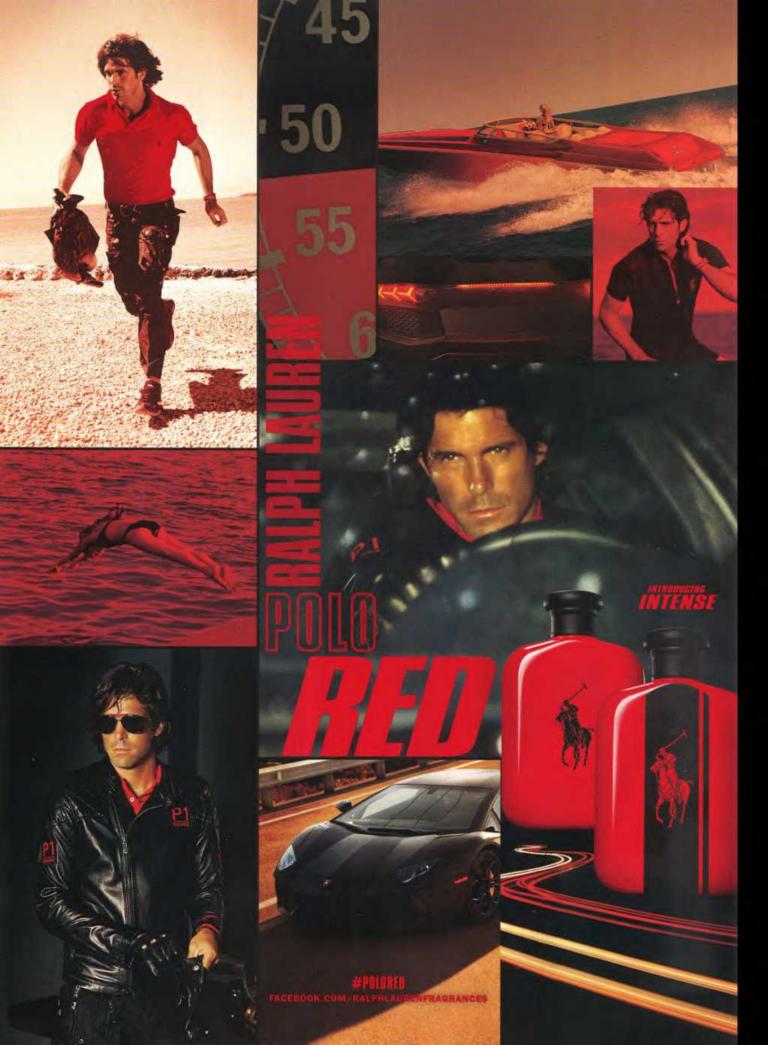
LAST WORD

198 SHOULD YOU... INVEST IN BITCOIN?

PHOTOGRAPH: COURTESY OF NATIONAL GALLERY SINGAPORE

The online currency with a shady history is fast becoming a favorite of Silicon Valley investors. We weigh the pros and cons of 'coin collecting. By Joe Flood

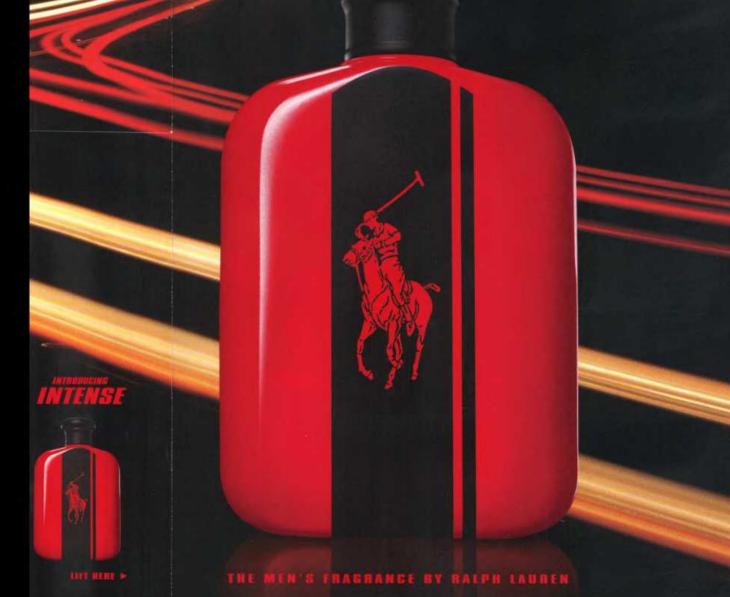




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WATCH: HOW 31 OF THE WORLD'S TOP **MALE MODELS** CAME TOGETHER FOR THIS MONTH'S

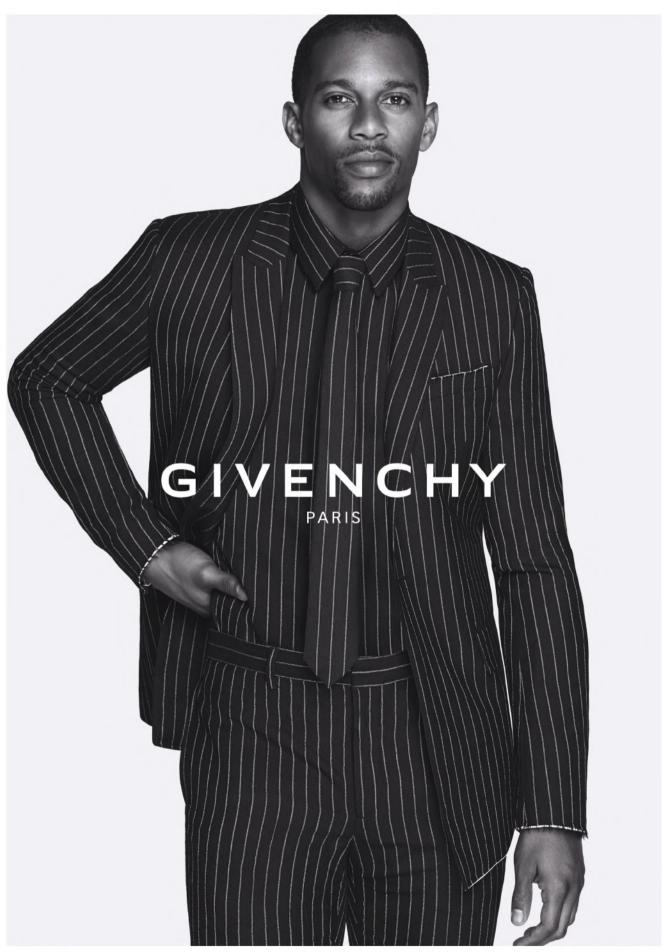
THE FALL **ENTERTAINMENT GUIDE:** THE MUSIC, MOVIES, AND TV SHOWS EVERYONE WILL BE

> HOW TO TAKE **CARE OF YOUR SKIN WHEN AUTUMN APPROACHES**

TALKING ABOUT

WHY THE BEST **SUMMER BODIES** ARE MADE IN WINTER









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2

3









1/ Michael **Schmelling** PHOTOGRAPHER, "FREESTYLE," P. 158

Behind the scenes: "I'd never shot skateboarders in an empty pool before, so every part of it was pretty exciting for me. [Pro skaterl Christian Hosoi brought two of his kids along. They're maybe 6 and 4, with great names: Classic and Endless. The older one dropped straight into the pool in the deep end, no helmet, pads, no fear at all. It was pretty humbling." Culture fix: "I've been really into books by Roberto Bolaño and Karl Ove Knausgaard lately." Can't live without: "Clarks desert boots." Obsession: "Los Angeles (as adversary, home, and puzzle)." Social-media platform: Instagrammichael_schmelling Bona fides: Schmelling, a frequent contributor to Details, has also shot for Wired and The Fader. His new book. My Blank Pages, will

2/ Jeff Mermelstein PHOTOGRAPHER. "BOOTS ON THE GROUND," P. 192

be published this fall

by The Ice Plant.

Behind the scenes: "This was about

unpredictable street photography with boots as the focus. The law is serendipity, the best moments a true surprise, so

with the willingness of both individual and professional dog walkers to let me photograph their dogs." Culture fix: "Johnny Cash, American IV: The Man Comes Around." Hidden talent: "I can write forwards and backwards at the same time ' Social-media platform: Websiteieffmermelstein.com Bona fides: Mermelstein has published three books of his photography: Sidewalk, No Title Here, and Twirl/Run.

I was very pleased

3/ Luke Leitch INTERVIEWER. "A CONVERSATION WITH DOLCE & GABBANA," P. 132

Behind the scenes: "My flight to Genoa ran horribly late. To get me to the interview on time, team Dolce put me on a speedboat to Stefano Gabbana's yacht in Portofino. Throttling through the azure waters sounds pretty dolce vita, no? Unfortunately, the water was choppy and the boat small-and under orders to proceed full-tilt. I took several bucketloads of Mediterranean slapbang to the face and spent most of the journey fretting that my work bag was about to get

bucked overboard." Listening to on repeat: "The last band I fell hard for was Rhye. I still listen to nineties techno, and I inherited a Van Morrison problem from my father. I'm a musical anachronism." Social-media platform: Twitterlukeleitchuk Bona fides: A former journalist at the London Evening Standard, the London Times, and the Daily Telegraph, Leitch has freelanced for Vogue China, Financial Times, and the Wall Street Journal.

4/ Alyssa Giacobbe

WRITER, "SEX, LIES, AND HOOKUP APPS," P. 104

Behind the scenes:

"I tried to get as indepth an account of the hookup-app/STD 'epidemic' as I could without catching one myself. At first, everyone denies having had a sexually transmitted disease. So I resorted to telling potential sources that I've had oneand then, invariably, they're like, 'Oh yeah, well, there was that one time . . .'

Off the clock:

"This year, I've hot-air-ballooned in Turkey, snowmobiled in the Arctic Circle, and eaten my way through Israel." **Guilty pleasure:** "Lululemon and Taylor Swift, often

both at once."

Social-media platform: Instagramalig01950 Bona fides: A former editor at Elle, Teen Vogue, and Boston magazine, Giacobbe is coauthor, with Joe Zee, of That's What Fashion Is, out in October from Thomas Dunne Books.

5/ Robert Kulisek

PHOTOGRAPHER "THE HOLLYWOOD AGENT WARS," P. 176

Behind the scenes:

"Our goal was to show two young Hollywood talent agents going headto-head in a brawl. One wins, but from the photos, we can't quite tell who that is. The shoot took place on a beautiful summer day in Brooklyn. There was blood everywhere." Culture fix: "I'm obsessed with Jill Soloway's Transparent and can't wait for the new season."

Guilty pleasure:

"Norwegian black metal and 99-cent stores."

"Accessorizing my

Obsession:

new poodle, Goose." Social-media platform: Instagramrobert 11k

Bona fides: Kulisek has shot for T Magazine, Man of the World, and Vogue.



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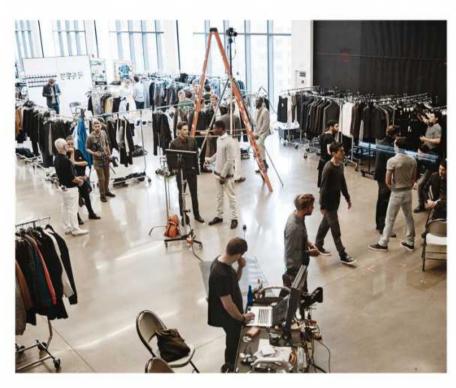
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BEHIND THE SCENES

It took vision—and a lot of phone calls, legwork, and late nights—to pull together an array, more than 30 strong, of the world's top male models for this issue's cover. Here, we highlight the talent on the other side of the camera.











1/ Mark Seliger PHOTOGRAPHER

Behind the scenes:

"It was definitely a collaboration making sure that everybody got their moment, even if it was 30-plus people on a cover. The challenge was creating a composition with a sense of uniformity and design that still had a little personality from each guy.' **Guilty pleasure:** "I like to see my

physical therapist to

up after being on too many flights. I also go get a good vitamin B12 shot. which makes me super-happy for a couple of days before I destroy myself again." Next big purchase: "Power steering for my 1962 Ford truck." Social-media platform: Instagrammarkseliger Bona fides: Seliger, a former longtime chief photographer at Rolling Stone, regularly shoots covers for Details.

wind my neck back

2/ Matthew Marden

FASHION DIRECTOR

Behind the scenes:

"Our casting director, Ed Kim, had the amazing idea of getting a large group of the top male models together for our September cover. We ended up shooting 31 guys total. I knew that I'd need to come up with a fashion concept that tied the whole thing together. That's how I decided to put them all in Calvin Klein." Hidden talent:

"I can quote exact lines from my favorite movies."

Next big purchase: "The City and the Pillar by Gore Vidal, first-edition hardcover."

Social-media platform: Instagram—

Bona fides: Marden is the fashion director at *Details*.

matthew marden

3/ Thom Priano

HAIRSTYLIST

Behind the scenes: "For this shoot, I wanted the guys

to be who they are. They didn't have to play any roles. It was sort of a reunion, a celebration of still doing great work, talking about our children, other jobs, and where our careers have taken us." Can't live without: "My Chrome Hearts belt-I wear it with everything." Social-media platform: Instagramthompriano Bona fides: Priano is an on-set stylist who has worked with many of Hollywood's top

stars, including Brad Pitt, Jon Hamm, and Channing Tatum. He is also a cofounder of R+Co products.

4/ Edward Kim

Behind the scenes:

"We were inspired to assemble the most iconic and relevant male models working today. Many of these guys have worked together, but they've never all been in one room for one project. It was like the best-looking family reunion ever." Social-media platform: Instagramedskimstagram Bona fides: Kim, Details' contributing bookings editor, has cast editorials for Interview, Document Journal, and Purple Fashion and numerous runway shows and ad campaigns.





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I RECENTLY CAME ACROSS A PHOTO OF

MYSELF THAT WAS TAKEN ABOUT 30 YEARS AGO. It's possible it was taken at a friend's bar mitzvah or some family event—I can't recall.

But here's what I can tell you: There was an awe-some, now envied, head of hair, modeled with the aid of a roll brush and a blow-dryer after Adrian Zmed's on T.J. Hooker. I had braces, complete with rubber bands and loaded with wax, which may or may not have had something to do with my rather unmanageable drooling condition. I was wearing a pair of white high-top Reeboks I think I saw Michael J. Fox wearing in a Diet Pepsi commercial. There was a blue-and-red-striped rugby shirt with a stiff white collar. And, finally, I had on a pair of super-pleated, high-waisted khakis in "stone" that I'd ordered from the J. Crew catalog, back when you could shop at J. Crew only by catalog. Nothing came between me and my khakis.

That was my uniform. I like to call it "Suburban White Kid Chic (Eighties Edition)." There were slight

variations, of course, and the braces made a greatly celebrated exit within a year, but I definitely had a "look." Now that I think about it, I guess I've always been something of a uniform dresser. These days, it's mainly single-breasted two-button notch-lapel navy suits and black cap-toe shoes.

But if there's one thing that's been a constant for the past three decades, it's khakis. High school, college, the early work years—I was wearing khakis (for the purpose of clarity, I'm also talking about chinos). I wore them like some guys wore sweats. Even now, when I'm not in a suit, odds are I'm wearing a pair. Navy, tan, gray—doesn't matter. They've changed through the years in terms of style and fit: pleats, flat-front, tapered, skinny, single-pleat, slim-cut, you name it. The sources have been just as varied: Gap, Banana Republic, and J. Crew became Dries Van Noten and Unis. Not all khakis are created equal. Still, luxury notwithstanding, they are a relatively safe fashion choice.

Does this make me vanilla? Boring? "Suburban White Adult Chic"? Who knows? It definitely makes me predictable, but I'm okay with that. Or at least I was until we started talking about pants around the office. (You mean you don't talk about pants around your office?) Pants, it seems, are having a moment. And it appears I have fallen into the gap, if you will, and can't get out.

"We have officially entered the era of statement trousers—a modern pantsosphere populated by the rolled, pleated, patterned, cinched, cropped, extra-wide, cargo, and jogger," writes associate editor Antonina Jedrzejczak in "The Unexpected Style Revolution" on page 138.

It's an important development in fashion, but I'm going to stick with what works for me. Old habits die hard. If I still had a full head of hair, it'd probably be feathered right now.—D.P.











→ CONTINUED

Gourmet **Gone Wide**

"If they're curated properly, these projects can act as an incredible source of education about different cuisines." savs superstar chef Sean Brock, who's opening a branch of his South-meetssouth-of-the-border taco shop, Minero, in Atlanta's cavernous new Ponce City Market, where diners can choose between Brock's lamb-shank barbacoa [1]. artisanal kimchi from Simply Seoul Kitchen, and Bombay Chili Cheese Fries at Boti. And it's not just Atlanta—if new Nordic is what you're craving, but you can't get a table at Noma, fear not: Next March, Noma cofounder Claus Meyer will

named tribute to all things Scandinavian in Grand Central Terminal's historic Vanderbilt Hall, offering open-faced sandwiches on heritage rve, a grain bar, and other obsessively sourced treats. "Everything embedded in the New Nordic Cuisine Manifesto, I want to bring here," Meyer says. For independent chefs, the food hall offers a low-risk setting to test their wares: Before Ivan Orkin opened his first brick-and-mortar Ivan Ramen in the States, for example, gourmands could sample the noodles [2] that brought Tokyo to its knees at Slurp Shop, the stand Orkin launched two years ago at Gotham West Market in Manhattan.







A Traveling Trend

The food-hall craze took flight, in part, because of airports, traditionally the last place you'd down anything but a liquid lunch. That changed when Jet Blue opened Terminal 5 at JFK in 2008: Del Posto's Mark Ladner opened a pasta joint, then-Balthazar chefs Lee Hanson and Riad Nasr opened a casual bistro, and Alex Raij of Tía Pol created a tapasstyle menu complete with sizzling garlic shrimp and jamón Serrano. Is the food as good as what you'd get in their primary restaurants? No, but it's miles better than a chicken-salad wrap. In recent years, OTGthe restaurant group behind Terminal 5-

has transformed 10

airports across the country, not including the \$120 million overhaul currently under way at Newark's United terminal [3]. And the trend has spread beyond airports: When Denver's Union Station [4] reopened after a \$54 million renovation last year, it introduced a slew of high-profile eateries like the seafood-focused Stoic & Genuine and Mercantile Dining & Provision, which Denver's 5280 magazine named one of this year's best new restaurants.

There's No **End in Sight**

When word of Anthony Bourdain's planned food hall on New York's far West Side leaked earlier this year, most people wondered why it had taken him so

long. After all, the chef and television personality has been raving about food halls since before he introduced TV viewers to the glories of Singapore's famed hawker centers. The modestly named Bourdain Market, which opens next year, promises a permanent farmers' market, an oyster bar, and a bakery, in addition to a rotating roster of authentic street-food vendors recruited from around the globe. However, the surest sign of the food hall's place in

of Thomas Keller, whose combined seven Michelin stars make him the Michael Jordan of American fine dining. In curating a collection of eating options at Hudson Yards on the West Side of Manhattan, Keller plans to offer various price points and ethnic diversity: American, French, Greek, Spanish, Chinese, Japanese, Italian, as well as a new "classic American" spot from Keller himself: "The kind of restaurant that I've been thinking about for 20 years," he says. "I want it to be a little bit of a mystery and a surprise to a lot of people." The project isn't slated to open until 2018, by which point the only real surprise may be how completely the food-hall movement has taken hold of America.

the contemporary

culinary firmament

is the presence





Berluti Paris

Bottier depuis 1895

THE FRENCH COCKTAIL RENAISSANCE

PARIS MAY BE FIRST IN FASHION AND

food, but when it comes to cocktails, it's been a second-tier city to New York and London. Now, though, it's developing a drinks culture all its own—a high-proof take on terroir producing emphatically French libations that incorporate local spirits, liqueurs, and bitters.

It's rediscovering its history, too. "A century ago, the drinks scene in Paris was incredible," says Damien Aries, head bartender at the New York outpost of Paris' groundbreaking Experimental Cocktail Club. Light, apéritif-style proto-cocktails were popular, made with "herbal liqueurs or vermouths mixed with a little crème de cassis, or some wine or soda. Then," Aries says, "a lot of amazing barmen relocated during American Prohibition," and the stronger, American-style cocktail prevailed—it's said that Harry's New York Bar, dismantled in America in 1911 and reassembled on rue Daunou (where it still stands), introduced the world to the Bloody Mary and the French 75. Things went dark for, oh, about 100 years, but "the cocktail scene in Paris has really exploded recently," Aries says. "There's a lot of great new talent over there."

At Le Syndicat, named one of the top four new international cocktail bars by Tales of the Cocktail's Spirited Awards in June, Sullivan Doh remixes iconic drinks with a French twist. His version of the New Orleans Vieux Carré, which combines Cognac, rye, vermouth, Benedictine, and two types of bitters, uses Gallic substitutions like French pomace brandy, genever, La Quintinye Vermouth Royal, the herbaceous liqueur Izarra, absinthe, and grape spirit; even the drink's name, Le Vieil Hexagone, is a nod to France (one of the country's nicknames is "L'Hexagone").

Mabel Cocktail Den, meanwhile, specializes in rums from French island territories like Martinique and Guadeloupe. Its Blockbuster Daiquiri is a mix of Chairman's Reserve rum, house-made Pedro Ximénez cola syrup, grilled-lime juice, and popcorn bitters.

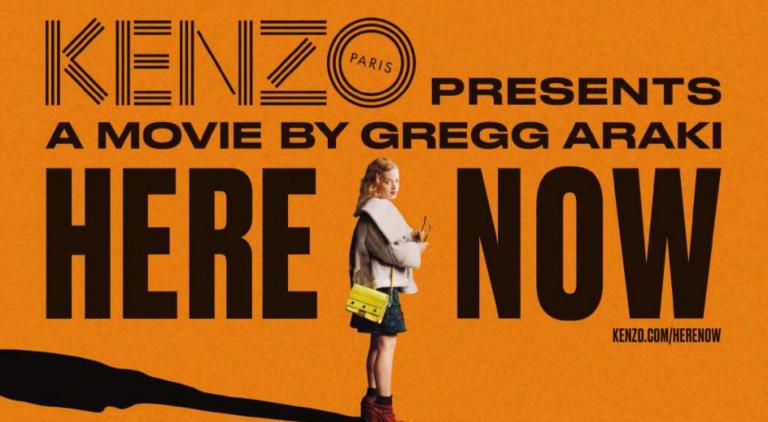
But the most Francophile barmen on the scene now might be Stephen Martin and Tristan Simon at A La Française, who are reintroducing the type of bright, refreshing drinks that were popular in Paris at the turn of the 20th century—using only French ingredients, naturellement. The L'Eau Fraîche, a union of a bitter French apéritif called Suze, gin, peach syrup, tonic water, and rosemary essence, would have felt at home at a café on the Seine in the era of Picasso and Gertrude Stein.

"None of the new generation knows anything about French alcohol," Doh says. "Paris has been waiting for this." ■

The Cognac French 75

"Traditionally, the French 75 is made with gin," Damien Aries says of the classic concoction. He mixes a version at Experimental Cocktail Club that instead combines Pierre Ferrand 1840 Original Formula Cognac with simple syrup, lemon juice, and a champagne topper. "People think of Cognac as an after-dinner drink, but it's surprisingly smooth here, and the citrus and sweetness brighten it up. You can drink this to open your palate before a meal."





HOW I GOT MY BODY

TRANSPORTER STAR ED SKREIN

The 32-year-old heir to Jason Statham's hard-driving franchise also conquered Comic-Con in a first look at Marvel's *Deadpool*. His only weakness? Bacon double cheeseburgers.

"I WAS A COMPETITIVE SWIMMER FOR THE CAM-

den Swiss Cottage Swimming Club in North London from a very young age till about 15. In 2009, I really got back into it with two friends. We did a relay swim from England to France across the English Channel. For that, we actually had to get fat, which was wonderful. We would train like animals, but then we'd come out of the water and eat ice cream and drink beer, because you have to have a certain level of body fat to swim in water that cold.

"I did the Paris half-marathon [the year before]. Oh, man, I was the slowest runner ever! I used to say that I'm a sea creature. I'm a fish. I'm supposed to be in the water. On land, I'm just super-, super-slow.

"For The Transporter Refueled, I went to Paris and spent three weeks working on a range of martial arts—from Kali, a type of Filipino knife [and stick] fighting, to kickboxing. I wanted my look to be lean and unassuming. I didn't want to be too bulky and muscly, so it worked well to just do martial arts, which was effectively cardio all day long.

"Whereas for *Deadpool*, I wanted to have a bigger silhouette for the [genetically altered] Ajax character, so I was training six days a week for strength and conditioning and five days a week for martial arts. It was very intense. When I was bulking up, I also added some more quinoa to my diet. More potatoes—sweet potatoes, predominantly. More brown rice.

"When we're shooting, I'm pretty strict about eating. I pretty much eat a paleo, or caveman, diet. I stay away from processed foods. When I have to take my top off for a shoot, I'll get carbs out of my diet and just eat lean. I've never really had a problem getting to my goal. I've just had to work bloody hard and be bloody disciplined.

"Every single week, I have a cheat day on Saturday. Mid-afternoon, I have whatever I feel like. When I was doing *Transporter*, I just wanted to eat pepperoni pizza and drink red wine. On *Deadpool*, it was bacon double cheeseburgers and beer. Sometimes I'd get to Saturday and I'd have to force myself to drink a beer and eat a burger, because I knew that when I got to Wednesday, I'd regret it if I didn't."





STATE OF THE ART

4 NEW MUSEUMS TO KNOW NOW

THIS IS SHAPING UP TO BE A BLOCKBUSTER YEAR FOR MUSEUMGOERS.

Following the Whitney's heralded move into a bold, Renzo Piano—designed structure in downtown Manhattan, a host of hotly anticipated new spaces are set to open around the world, from Los Angeles to Moscow to Abu Dhabi, with names like Diller Scofidio + Renfro, Nouvel, and Koolhaas behind the blueprints. Whether you're looking for the largest collection of Cindy Sherman works on the planet, the best modern art Russia has to offer, or a glimpse of the architecture world's most talked-about new structures, here are four great excuses to blow some frequent-flyer miles.

• The

The Broad

Opens: September
Design: New York-based studio
Diller Scofidio + Renfro wrapped
the Broad in a white, porous
veil of concrete and steel to
diffuse daylight throughout the
120,000-square-foot structure.

On display: The Broad Art
Foundation will exhibit a rotating
(and jaw-dropping) selection of
contemporary art; keep an eye
out for the aforementioned Cindy
Shermans, plus works by John
Baldessari, Jean-Michel Basquiat,
Damien Hirst, Robert Rauschenberg,
Kara Walker, and Andy Warhol.
thebroad.org CONTINUED







National Gallery Singapore

SINGAPORE

Opens: November

Design: The French design firm studio-Milou, which recently oversaw the restoration of Paris' historic Carreau du Temple covered market, combined the former city-hall and supreme-court buildings with a striking glass-andsteel canopy; the total square footage will rival that of London's Tate Modern. On display: The National Gallery will showcase works from its 8,000-piece collection of Southeast Asian art. Next year, it will co-curate an exhibition with Paris' Centre Pompidou, featuring more than 200 pieces by the likes of Picasso and Kandinsky. nationalgallery.sg

Garage Museum of Contemporary Art

MOSCOW

Opened: June

Design: Rem Koolhaas' Rotterdambased OMA created the Garage Museum of Contemporary Art's permanent home in Gorky Park by cladding an iconic sixties-era restaurant in a translucent façade of polycarbonate—a subtle nod, Koolhaas

has said, to the "transparency of the Soviet wreckage."

On display: The archives house a comprehensive collection of contemporary Russian art from the 1960s to the present. From September 25 through February 7, see "Structures of Existence: The Cells," the city's first retrospective of the works of Louise Bourgeois, called "the Spiderwoman" for her giant bronze arachnids. garageccc.com





Louvre Abu Dhabi

UNITED ARAB EMIRATES

Opens: December

Design: For the Louvre's Abu Dhabi iteration on Saadiyat Island, Pritzker Prize winner Jean Nouvel designed a spectacular white dome, evocative of the region's traditional woven-palm-frond roofs, with apertures that can control light and temperature inside the building.

On display: Much like its Paris sibling, the collection will act as a living encyclopedia devoted to the world's great civilizations, spanning everything from Bronze Age jewelry to Cy Twombly paintings. louvreabudhabi.ae



LOOKING AHEAD

Despite being years from opening, the Guggenheim Helsinki is generating major buzz thanks to the adventurous indoor-outdoor design from husband-and-wife team Nicolas Moreau and Hiroko Kusunoki that creates a linked campus of nine pavilions along the city's South Harbor. Closer to home, the San Francisco Museum of Modern Art is undergoing an expansion, overseen by the New York-and-Oslo-based firm Snøhetta, that adds a 10-story extension to the original Mario Botta building. The space, set to open next year, will include expansive new exhibition areas, conservation studios, and multiple terraces.

INSPIRATION IS EVERYWHERE WILL POWER Inspired by travel





OBJECTS OF DESIRE

THE INSOMNIAC

1. Philips light-therapy alarm clock, \$170 2. Celestial Seasonings Sleepytime tea, \$3 3. Insomnia Cookies, \$1.60 each, and whole milk, \$3.25 for a pint 4. Parachute striped cashmere throw, \$299 5. Derek Rose Royal "dobby" spotted night-shirt, \$225 6. MoMA Design Store Colorplay hourglass, \$10 7. Historical Remedies Moon Drops sleep aid, \$7 8. Frette Triplo Bourdon king sheet set, \$1,045 9. C.O. Bigelow valerian-root sleep tablets, \$7 10. Vitruvi Sleep aromatherapy oil, \$38 11. Elemis Quiet Mind temple balm, \$30 12. Natural Patches of Vermont lavender essential-oil strips, \$19 for 10 13. Smythson Little Black Book, \$60 14. Jeff Bridges, *Sleeping Tapes* vinyl LP, \$25 15. The Laundress Fabric Fresh Classic linen spray, \$16 16. Sleepio sleep-tracker app, free 17. Tech Armor RetinaShield screen protector, \$10 for three 18. Kikkerland moon night-light, \$6 19. Alexander Olch flannel gingham pajama pants, \$195 20. *War and Peace* by Leo Tolstoy, \$20 21. Formulary 55 La Nuit fizzing bath salts, \$6 22. ZzzQuil, \$9 per bottle 23. MoMA Design Store Bugle alarm clock, \$55 24. Klorane soothing cornflower eye patches, \$21 25. David Chandler planisphere, \$8 26. Palomar Galileo telescope, \$390 27. Hästens anatomical pillow, \$330 28. Marpac Dohm white-noise machine, \$50

CREW GRICIN CREW GRICING CONTROL CONTR





BY THE NUMBERS

THE FOOD LAB: BETTER HOME COOKING THROUGH SCIENCE

AS MANAGING CULINARY DIRECTOR OF SERIOUSEATS.COM,

J. Kenji López-Alt has used his degree from MIT and his training in numerous professional kitchens to systematically demystify the science of food preparation. We dove into his new 958-page doorstop of a cookbook (W.W. Norton; out September 21) for a few choice tips—and gained five pounds in the process. —David Swanson

45

Seconds of warmwater rinsing required
to rid sliced onions of
their pungent odor.
López-Alt's highly
technical advice
for counteracting
lachrymators, the
compounds that lead to
tears: Wear ski goggles
while chopping.

Temperature, in degrees
Fahrenheit, at which
Maillard reactions—
those that "produce deep
brown, delicious crusts
on steaks"—begin to
occur at a rapid pace, the
ultimate goal of searing.
(That old "sealing in the
juices" line? Bogus.)

Temperature of a properly cooked salmon fillet. By 140 degrees, all is lost. "This is what salmon that sits in the steam table at the cafeteria looks like, and probably why you didn't like."

9,000,000,000

Chickens consumed in the United States annually. "That's thirty chickens a year for every human being in the country." For his part, in researching the subject, López-Alt "roasted well over sixty birds, no two the same way."

5

Knives that every cook needs: an 8-to-10-inch chef's knife, a 3-to-4-inch paring knife, a 10-to-12-inch serrated bread knife, a 6-inch boning knife, and a good, heavy cleaver. Not that you have to stop at five. As López-Alt notes, "Collecting knives is fun."



Words devoted to boiling eggs (by comparison, the Declaration of Independence is 1,138). The author boiled hundreds and analyzed the results. The findings: Five minutes is best for softboiled, 11 for hard.

3/4

Thickness and diameter, in inches, of the ideal patty for a "Pub-Style Thick and Juicy Cheeseburger." López-Alt is serious about his burgers, devoting 18 pages to them. "I love my wife," he writes. "But burgers are my mistress."

41/2

RECIPES IN THE BOOK, NOT INCLUDING TWO PAGES OF INSTRUCTIONS ON HOW TO BOIL WATER. CONCLUSION: "A WATCHED POT NEVER BOILS. DEFINITELY TRUE. AVERT YOUR EYES."

COMEDIAN TIG

THREE YEARS AFTER A NOW-LEGENDARY SET at the Los Angeles nightclub Largo (her opening words: "Good evening. Hello. I have cancer"), the confessional comic Tig Notaro is very much alive and kicking ass. Fresh on the heels of this summer's poignant and hilarious Netflix doc Tig, the 44-year-old is back this month with an HBO stand-up special, Boyish Girl Interrupted. Here, Notaro shares her taste in cultural fare, from the rock goddess no one can imitate to the YouTube chef no one would want to. —Laurence Lowe

CONCERT CONVERSION

"I'm a die-hard Pretenders fan I saw them in Houston when I was 15. Chrissie Hvnde. the lead singer, is such a badass. She closed the show with a Jimi Hendrix cover, 'Room Full of Mirrors,' and it was waaaaaay more than I could handle. I was like, 'How could anybody be this cool?'"

FAVORITE DIRECTOR

"Todd Solondz is so dark, twisted, funny, and smart. I love Happiness—Philip Seymour Hoffman is great in it. After I see [Solondz's] films, I can't think about anything else."

ONLINE OBSESSION

"My friend Henry Phillips has a fake cooking show called Henry's Kitchen. It's the funniest thing. He's this single guy in a dirty apartment making really basic things. It's horribly shot, with all these awkward moments when he doesn't know the camera's going. It's amazing what he mines from the simple task of making guacamole."

MEMOIR THAT HIT CLOSE TO HOME

"After my mother died, I found a book that I gave her years ago, Gilda Radner's It's Always Something. It was interesting to read along with somebody who's going in and out of remission. I'm technically not in remission yet. It's called 'no evidence of disease.' N.E.D. I don't live in fear, but it's that lingering thing. Reading that book, the hope feels very real. And the devastation, of course, is also very real."







GARY CLARK JR.

IS THIS THE COOLEST MAN IN ROCK AND ROLL?

"LET'S BE HONEST: IT'S NOT THE SAME THING," SAYS GARY CLARK JR. "I GOTTA get mine in Texas." The 31-year-old guitarist and singer is talking about Mexican food—and how the Southern California variety doesn't compare to the stuff he grew up eating in Austin—but he might as well be talking about his music. In 2012, Clark left to record his major-label debut in Los Angeles with heavyweight producers Rob Cavallo (Green Day) and Mike Elizondo (50 Cent). The slick-sounding result, Blak and Blu, sold well, garnered buzz, and won him a Grammy, but it failed to capture the explosive energy of Clark's live performances. So when it came time for him to make his follow-up, The Story of Sonny Boy Slim, he packed up and headed for home. "It was important to be in Texas," says Clark, who produced the album

his of Greatest Young Guitar God. "Derek Trucks has been killing it for a while now, John Mayer is doing it, and Jack White is someone I really look up to," he says. "There's some friendly competition, though. It keeps the fire lit."

take breaks and go to the same places that made me want to become a musician. The vibe, the speed of the town, the people—it was inspiring." Clark started playing Austin clubs in middle school and was soon jamming alongside his heroes. "I still feel like a 12-year-old kid when I'm sitting next to Buddy Guy or on stage with the Rolling Stones," he says.

That electricity and passion fuels the new album (out this month), a

collection of gritty, sleazy, raw blues that bolsters Clark's claim to the title

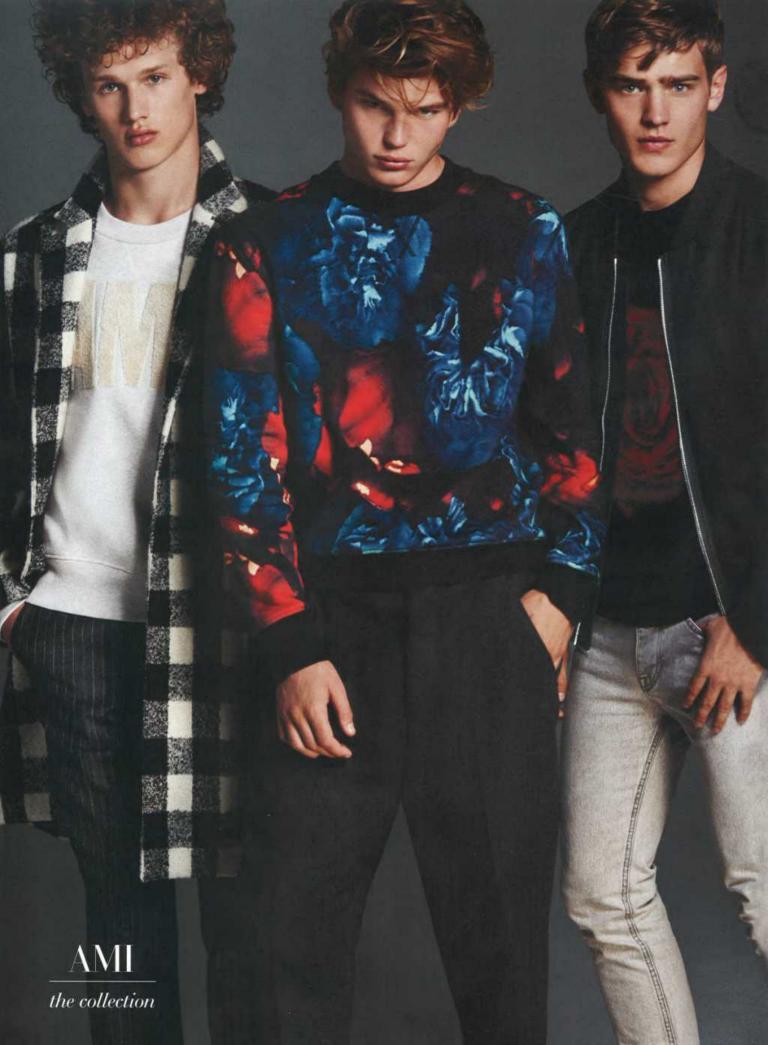
himself, writing in the studio and playing most of the instruments. "We'd

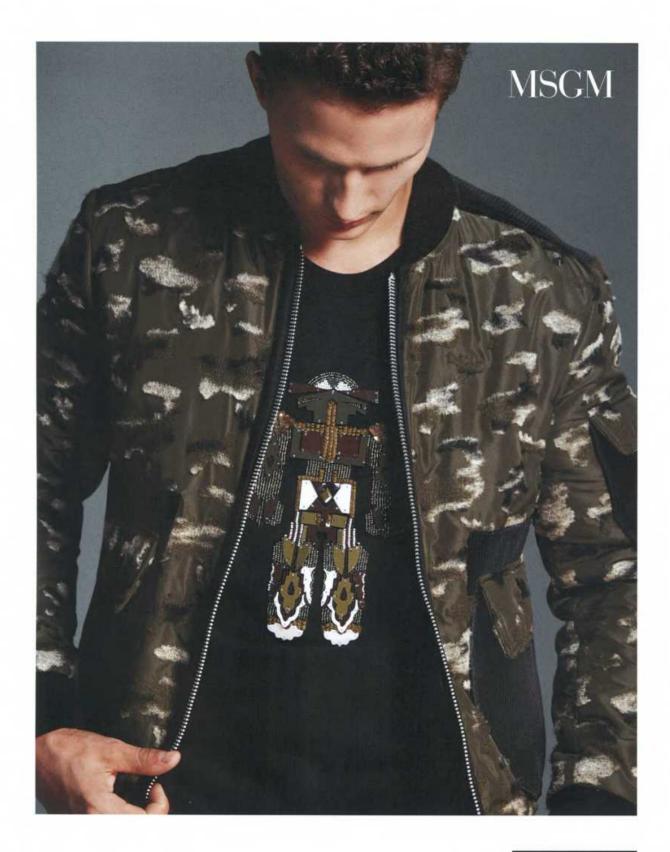
FALL 2015

MARCELO BURLON

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INSIDER//



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WWW.CHELSEAHOTELS.COM

BY ALYSSA GIACOBBE

SEX, LIES, AND HOOKUP APPS

Who worries about STDs when getting lucky is only a right swipe away? Not the people secretly spreading an epidemic of gonorrhea, syphilis, and chlamydia across the Tinderverse.

IT WAS ABOUT FOUR DAYS AFTER THE LAST right swipe when the burning started.

For Jeff (some names have been changed), an author in his thirties who'd spent much of the past decade cycling through commitment-free flings, Tinder had been a goldmine: a smorgasbord of no-hassle sex at the flick of a finger. And the women he hooked up with didn't even seem to care whether he wrapped up. Then came the painful symptoms, the pride-crushing visit to the doctor, and the diagnosis: gonorrhea. Though the sexually transmitted disease was easily treatable, a condom is now nonnegotiable. "I'm no longer arrogant enough to think I'm the first to charm anyone out of her panties," he

says. "I love sex, but it ain't worth dying for."

Thanks to the sex-tech revolution—and the hookup-app industry it has birthed-more people are having more on-demand sex, free of strings, accountability, and knowledge of a partner's name and sexual history. The by-product of this blissful ignorance: STDs, and lots of them. According to the Centers for Disease Control and Prevention, the number of cases of chlamydia, gonorrhea, and syphilis-the so-called Big Three-is rising fast. New York City's Chelsea neighborhood recently laid claim to the highest syphilisinfection rate in the country, and health departments in Rhode Island and Utah blamed Tinder and Grindr, in part, for their states' epidemic levels of STDs. The alarm has sounded in the U.K. as well-Peter Greenhouse, of the British Association for Sexual Health and HIV, recently declared, "You don't have to be a genius to work out that these sorts of apps make having casual sex a damn sight easier. Thanks to Grindr or Tinder, you can acquire chlamydia in five minutes."

Max, a 24-year-old clothing designer in Tempe, Arizona, is vigilant about STDsespecially after his best friend recently contracted chlamydia, twice, from Tinder dates. But Max occasionally lets down his guard after a few drinks or if the hookup is really hot. "Women tend to push using a condom if it's a one-night stand," he says. "But if it's our second encounter, they'll almost never ask for one. If we continue seeing each other, they'll sometimes ask not to use one." Most, he says, rely on oral contraception or the morning-after pill. But regardless of the risks, there's more opportunity than ever.

"I probably get laid 10 times more often via an app than when I'd just try to meet someone at a club," Max says. This shouldn't come as a shock. He has 20 different hookup apps running on his phone: DateHookup, MeetMe, Moonit, Jaumo, I-Am, Parlor, Grouper, SpeedDate, Hot or Not, Fling, Flury, Lulu, Razzou, Skout, Tinder, Tagged, Happn, Down, iHookup, and his current favorite, Plenty of Fish.

That may sound excessive, but Max is hardly alone: The Pew Research Center estimates that one in ten Americans is using hookup apps, and a new study published in the Archives of Sexual Behavior found that four in ten report having had casual sex in the past year. For the young, tech-savvy urban dweller, the rates would seem to be much higher.

"The thing with these apps is that when people set up a profile, they may or may not be truthful, and they may be switching it all the time to maintain some anonymity," says Adina Nack, Ph.D., a medical sociologist and sexual-health educator. "In a situation where there's no trust between partners and anonymity is valued, the odds of disclosing an STD are pretty low."

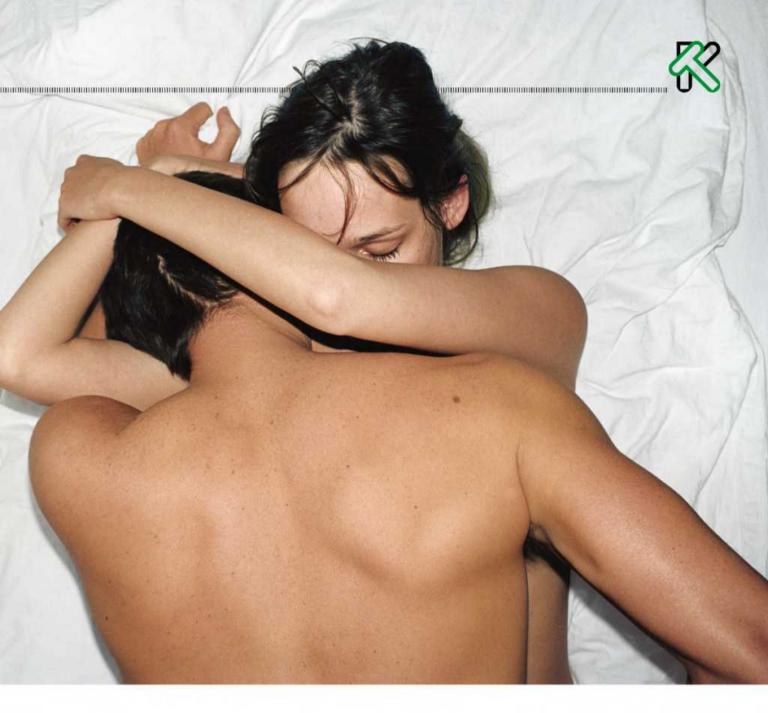
Cari, a 25-year-old in New York City who describes herself as "very sexually active," says she generally skips protection—after all, condoms are uncomfortable and stopping to put one on "messes up the flow." Recently, she began sleeping with a guy in his forties. "I didn't want to seem young and naïve

by asking him to wear one, so I just ended up ignoring the conversation altogether," she says. "I assume at that age, you know whether or not you have any diseases."

When sex is largely negotiated by text message, open dialogue is discouraged. Even if the person you go home with knows he or she is infected—and many don't, since chlamydia, gonorrhea, and syphilis can all live in the genitals, throat, and anal area for months or longer, symptom-free—hooking up via app doesn't exactly foster a sense of openness or accountability. Perhaps you want to tell the woman from last weekend that you're going to the doctor, but you don't know how to reach her or even if Stacy's her real name.

Steve, a 41-year-old risk manager, meets





EVEN IF THE PERSON YOU GO HOME WITH KNOWS HE OR SHE IS INFECTED, HOOKING UP VIA APP DOESN'T EXACTLY FOSTER A SENSE OF OPENNESS OR ACCOUNTABILITY.

many of his partners through Ashley Madison, a site dedicated to facilitating extramarital affairs. And that has an advantage: Almost all of the women he sleeps with are on the pill ("They take care of protection so their husbands don't find out," he says). Steve doesn't ask whether they've been tested for STDs, and they don't ask him. "I don't know how I would bring that up," he says.

"The STD conversation is never a comfortable one," says David Malebranche, M.D., who sees plenty of cases at the University of Pennsylvania's Student Health Service. "And it's really not a conversation they want to have if they're just trying to get a nut."

And for some guys-itching and burning notwithstanding-STDs are simply no big deal. After all, unlike HIV (the ultimate BFD) or herpes (which stays with you forever), the Big Three can usually be treated with a quick course of antibiotics. A week later, you're back online. As Keith, a thirtysomething New Yorker in publishing who got chlamydia and gonorrhea in his twenties, says, "No younger people on these apps use condoms. 'Gonorrhea is curable, so why not?' That's the reasoning."

But STDs haven't survived into the age of the superbug without adapting, and the CDC reports that new strains of the Big Three are becoming increasingly resistant to available drugs. "The cures we had are no longer consistently working," says Nack. "We've reached a point where an infection is actually not deviant-it's the norm. If we all walked around with the assumption that the person you're about to get naked with has an STD, I think people would act very differently." Starting, perhaps, with the swipe of a finger.

WHY YOU SHOULD WORK OUT LIKE A TECH NERD

Once the home of hoodie-wearing weaklings, Silicon Valley is on a health kick—and it's changing the way we think about fitness.

SILICON VALLEY'S REPUTATION AS THE LAND

of scrawny, sun-deprived nerds belies a truth that the mirror-loving gym rats in West Hollywood and New York City's Chelsea neighborhood might find disturbing. Namely, that the Valley just might be the fittest place on earth.

But unlike the more-is-more, spinning-andsmoothies crowd, hard-charging hackers and efficiency-obsessed entrepreneurs aren't about spending hours exercising. Quite the opposite: "There's a sense of 'How do I get the most, best use out of my time at the gym? What's the minimum effective dose?" says Ashley Selman, who founded Evolution Trainers not far from the Googleplex in Mountain View nearly a decade ago and who's personally trained many of the Valley's most ambitious techies.

Theirs is a "work smarter" ethos that values efficiency, innovation, and optimization, and the qualities that define start-up culture—intense deadline sprints, a fixation on measurable results, an appetite for risk-are transforming how we think about fitness. Don't buy it? Workplace meditation spaces, now found even in stodgy financial firms, were notable early features of Facebook's and Twitter's offices. The recent fad for standing desks found its way into the mainstream after overworked techies seized on the idea as a healthier way to live at their computers. And Fitbit Inc.—a pioneer of the "quantified self" movement that encourages lifestyle decisions based on hard data—quickly hit a \$9 billion valuation after going public in June, making it worth 13 times more than Nautilus, Inc., which manufactures workout machines.

Above all, the Silicon Valley influence is about integrating fitness into a workaholic lifestyle. SpaceX and Tesla Motors CEO Elon Musk summed up the attitude best, famously saying last year, "If there was a way that I couldn't eat so I could work more, I would not eat." Apparently, Musk hadn't heard about Soylent, a high-calorie food-replacement powder that debuted in 2013 and promises all the nutrients a body needs—thus freeing coders and venture capitalists from the workless tyranny of mealtimes.

Worried that the geeks are inheriting the weight room? Don't be. As with everything else in Silicon Valley, scalability is of the utmost concern. Meaning these breakthroughs are meant for you, too.



5 WAYS TO REWIRE YOUR ROUTINE



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LIQUID LUNCH

Super Body Fuel, an alternative to Soylent, offers variations that help drop pounds, pack on muscle, or increase energy. \$50 to \$60 for 15 "meals"; superbodyfuel.com



SLEEP SMARTER

Hard workouts require serious recovery. The Sense orb collects environmental data from your bedroom, while the Sleep Pill attaches to your pillow to track movement. The combined intel is used to suggest the optimal conditions for a good night's rest. \$129; hello.is



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BY ANTONINA JEDRZEJCZAK

How Luxe Is Your Bathroom?

It's the most overlooked room in the house—but it doesn't have to be. Here, five upgrades with so much style you'll always want to keep the door open.

Ditch the Claw-foot

Bathtub trends move at a glacial pace. White acrylic, vintage claw-foot: If you have one of these, and you almost certainly do, you're up-to-date—and have been for, well, forever. Or you would have been had sleek statement baths, in a variety of natural materials, not been so front and center at recent international design shows. For example, matte quartz—nonporous, scratch-resistant, easy to clean—was everywhere, signaling an emphasis on understated luxury. Designer Seth Rolland, meanwhile, transformed 200 pieces of sapele wood into a tub-cum-art piece inspired by a sailboat's hull. And the one pictured above, by Antonio Lupi, is crafted from Carrara marble. Quartz, wood, marble? The tub is undergoing some major upgrades. Soak it in.



GENUINE



The LG Watch Urbane, the Genuine Smartpiece. Equipped with Android Wear, it can send texts, deliver notifications, give turn-by-turn directions, sync and play your favorite tracks, and more. With its interchangeable leatherstraps and classic gold or silver finishes, it proves the future of innovation can indeed be timeless.

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Genuine Smartpiece

LG Watch Urbane



LG Watch Urame

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Throw In the (Right) Towel

Don't get stuck in a terry-cloth loop. Opt for Turkish, waffle, or linen weaves—they dry faster, add unexpected texture, and will leave your guests seriously impressed.

1. Lana bath towel (\$116) and face towel (\$32) by Kontex 2. Super Luxe Plush bath towel (\$66) and hand towel (\$33) by Turkish T 3. Shima Stripe bath towel (\$75) and hand towel (\$45) by

Uchino

4. Lattice bath towel (\$116) and face towel (\$32) by Kontex

5. Two-tone chambray bath towel (\$67) and face towel (\$25) by Yoshii

3 Make the Clear Choice

Philippe Starck has transformed the most basic function—turning your faucet on and off—into an experience. The Axor Starck V (yes, it sounds like a tap dreamed up by Skynet) is made from crystal and chrome and has a mechanism that spins water in a vortex. And because the spout is clear, you can watch the whole thing. So budget in more time to wash your face at night—you won't ever want to turn it off.



TAKE SOME ADVICE FROM THE PROS

Tips from three interior designers on upgrading your furniture, lighting, and storage.

"You have to think of the bathroom like a room that's outside, because it has to be able to withstand humidity and changes of temperature. In terms of wood, anything you'd put by a pool you can use in the bathroom. So teak and other dense woods work, but there's nothing better than ceramics."

—BENJAMIN NORIEGA-ORTIZ, BNO DESIGN

"Fluorescent lighting in a bathroom, where you're supposed to be able to evaluate your skin tone or take a relaxing bath, is tragic. Use screw-in halogens instead, with frostednever clear-glass. Frosted prevents shadows. LEDs are getting there, but they still have a slight green color castfine for other rooms, but not a bathroom. And don't forget to install a dimmer switch for bath time." CLARE DONOHUE,

—CLARE DONOHUE, ONE TO ONE STUDIO

"Storage is overlooked in both showers and tubs. It's easy to add a niche or a floating stone shelf for your bottles—all you need is three inches in or out."

---REINALDO LEANDRO, ASHE + LEANDRO

5 | Bet on Black

All-white bathrooms evoke spas, which is why they're popular—but as a reaction to that, designers are introducing accessories that have gone to the dark side.



Saint-Germain Bath Faucet (\$2,697) by **THG**



Casa Tissue Box Cover (\$5) by **Umbra**



Menu Bath Wiper (\$60) by Norm Architects



Analog Scale by (\$130) Frontgate

PHOTOGRAPHS, CLOCKWISE FROM TOP LEFT: BY TOM GORMAN, PROP STYLING BY CLAIRE TEDALDI; COURTESY OF EACH SUPPLIER (5).





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APRO



Q: You're shooting a buddy comedy, The Do Over, with Adam Sandler. Do you play your usual character?

A: I comb my hair back and I have a mustache—that's different! Also, I'm married. I don't think I've ever been married in a movie or on a show. I've been playing the same skirt chaser for 20 years.

Q: Is that your preference or all you're offered?

A: It's basic supply and demand. I'm not one of the top 10 comics in the world. By the time I get a script, Will Smith has said no and so have Sandler, Will Ferrell, Zach Galifianakis... By then, the script is in such disarray that I have to fix it. That's why I started writing movies: Joe Dirt, Dickie Roberts. They actually tried to take Dickie Roberts away from me and give it to Jim Carrey. That was humiliating. Then Sandler stepped in and said, "Don't do that to the fuckin' guy."

Q: You recently wrote and starred in a sequel to Joe Dirt. That story is personal—your father, like the character's, left when you were young.

A: Yeah. That had an effect on me as a kid, and there's no fixing that. Later, he came back into my life. I bought him a condo. Then I had a daughter and I started to think, How could you just bail? My kid wasn't even planned—his was planned. That started to get to me. I try to take care of my mom, but he doesn't get anything from me anymore.

Q: People give you grief for still being a bachelor at 51. Is that unfair?

A: They gave Clooney a break, and they give one to these other good-looking guys,

like DiCaprio. Why should he get married? Derek Jeter: Who's telling him to settle down? He's banged so many girls, you could line 'em up and get to the moon. Who's saying, "It's not cute anymore"? I'm not as good-looking, so they give me shit. Scott Disick is getting rich off Kourtney Kardashian, using her name to get famous and drive a Rolls-Royce and get drunk, but I'm the bad guy? Jesus Christ.

Q: Didn't Jack Nicholson steal a girlfriend once?

A: Nicholson asked Lara Flynn Boyle out in front of me while we were all smoking a doob. She got mad because I didn't stick up for her. I said, "I've been in this town long enough to know when I'm outranked. You're either gonna go out with him or you're not." She goes, "No way. He's worse than Trump!" The funniest part was, they got caught in a car crash, and she crawled out of the sunroof and yelled, "I have a boyfriend! I can't be here!" Like, "Oh, now I'm your boyfriend?" I got a call from the National Enquirer. That's how I found out.

Q: Do you ever rewatch Tommy Boy?

A: It is a little hard. There's an undercurrent of sadness. Chris' stuff is so funny, but there's not enough of it. People still give me shit about him: "I wish you had died instead of Chris Farley." That's on Twitter almost every day. Which is okay, but I don't like the assumption that I think I was in the same league as Chris. I was not. He was his own superstar.

Q: A one-liner of yours about Eddie Murphy— "Look, children, it's a falling star. Make a

wish"—reportedly kept him away from SNL for 20 years. Have you two buried the hatchet?

INTERVIEW BY ROB TANNENBAUM . PHOTOGRAPH BY REBECCA GREENFIELD

A: I saw him at the 40th anniversary. He was nice to me. He gave me a hug. It was a complicated situation. I wouldn't like jokes about me either. I get it. But I don't regret it. I mean, it wasn't even one of my best jokes. It got a lot of attention because of the idea of going after the deity of SNL.

Q: In your upcoming memoir, Almost Interesting, you write about struggling to find your niche on the show. How bad was it?

A: Lorne kept telling my managers, "I don't know if we're going to bring David back." Not until "Hollywood Minute" did I have any stability. I was in survival mode, so I didn't care who I made fun of. At the time, that bit worked because everyone was like, "Oh, our cherished celebrities!" And I get on TV and go, "Who's this fucking idiot?" I do think I had a role in making it okay to mock celebrities. Some magazines have made a meal out of it.

Q: Good thing you didn't give up snark like you vowed to in 1998. "I will not do that move again, even for money," you told a reporter.

A: Oh, Jesus. I fucked that one up. I was bored with it back then? That's tragic. I'd done Tommy Boy, Black Sheep, PCU, and I'd joined Just Shoot Me! Then I did it on Rules of Engagement for seven more years. I did it in Grown Ups, Grown Ups 2, and probably a few commercials. [Laughs] I'm careful with the "never" statements these days. Back then, I probably would've said I'd never do another movie with Chris. We'd be on Tommy Boy 12 at this point. ■





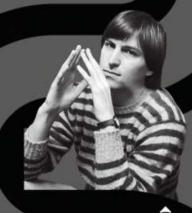
CHVRCHES' NEW TESTAMENT

With their 2013 debut, The Bones of What You Believe, Scottish electro-pop trio Chvrches exploded onto the scene with a massive, synth-heavy sound that appealed to indie-rock snobs and dancefloor junkies alike. Soon everyone from Tame Impala to Taylor Swift was mining a similarly blissedout vein (echoey snares, soaring choruses, hooks on top of hooks). Recorded in Glasgow, the band's follow-up, Every Open Eye, is even more expansive and arena-ready than its predecessor—like a John Hughes fever dream, circa 1989. Clearly, T-Swift was onto something. Out September 25.

THE MOST **PROVOCATIVE** NARCO DRAMA SINCE TRAFFIC

title of D Villeneuve's

Spanish, and, appro the U.S. war on drugs —with devastating results. Emily Blunt stars as an FBI agent



DEBUNKING THE CULT OF STEVE JOBS The latest proof that Alex Gibney fears neither mortal nor deity is Steve Jobs: The Man in the Machine. Six months after Going Clear, his scathing takedown of Scientology, the documentarian pulls no punches with the late Apple CEO, exploring, along with Jobs' indisputable genius, his reputation for manipulation and unscrupulous behavior, from allegedly back-dating stocks and nixing philanthropic activities to bullying underlings and scrimping on child support. It's a useful primer ahead of next month's Danny Boyledirected biopic and, presumably, an ironic thrill to watch on iTunes. In theaters September 4.

PATRICK STEWART BOLDLY GOES WHERE HE'S NEVER GONE BEFORE

Shakespearean pedigree and Picardian legacy have overshadowed Patrick Stewart's comedic skills, though we've seen ample evidence on HBO's Extras and on the Internet with his BFF Ian McKellen. Mercifully, Jonathan Ames and Seth MacFarlane have unleashed the 75-year-old's inner jokester in their new Starz series, Blunt Talk. Stewart plays a bloviating cable-news host whose meltdown begins when he's busted soliciting a transsexual prostitute and takes off during his on-air mea culpa after he pops Ambien instead of uppers (and then there's the cocaine taken wittingly). A depraved and drug-addled Sir Patrick? Make it so. Premieres August 22.













A BEST-SELLING MEMOIRIST'S **TURN TO FICTION**

Bill Clegg knows how to keep secrets-and how to tell them. His memoirs, Portrait of an Addict as a Young Man and Ninety Days, reinvigorated the literary agent's career after a hidden crack habit led to a public flameout. Now Clegg has written a debut novel full of mystery, confidences, and deception, Did You Ever Have a Family (Scout Press, \$26). Chronicling the aftermath of a fire that kills a gallerist's



entire family on the eve of her daughter's wedding, Clegg's tale weaves together the viewpoints of 10 characters, including grieving relatives, a pair of lesbian hoteliers, and a perpetually stoned teen. It's sensitive, empathetic, andthere's only one word for itsobering. Out September 8.

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FALL LEATHER



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"This look embodies the vibe of the area we shot it in, Venice Beach. Distressed muscle long tee. Vintage embroidered skinny jeans. Aviator sunnies. Beach-y hair. And of course, leather."

JACKET: DSQUAREDZ, MUSCLE TEE: DRIFTER, JEANS: NSF X BLISS & MISCHIEF, SUNGLASSES: TOM FORD



@JUSTINLIV ↑

"I don't know what it is about a leather jacket but it immediately cloaks you in a shroud of badass-ness."

JACKET: KMART X ADAM LEVINE, SWEATER: CHEAP MONDAY, JEANS: AG

"Leather jackets are season-less. You can dress them up or down with a dress shirt or a graphic sweatshirt, sneakers or lace-ups—your options are endless."

JACKET: THE KOOPLES, SWEATER: GIVENCHY, SWEATPANTS: ZARA, SNEAKERS: NIKE, WATCH: BRERA OROLOGI

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"No matter the scenario (weddings and courtrooms aside), a black leather moto jacket is probably the right answer."

JACKET AND PANTS: DSQUAREDZ. T-SHIRT: THOM BROWNE

STYLE SYNDICATE



ONE CAN'T JUST BUILD SOMETHING TRULY ITALIAN. *** *** **** **** ****







Less Is More With This Season's Most Luxe Overcoat

If this winter is anything like last year's unending frozen hellscape, you're going to live in your overcoat. So invest in one you won't want to take off. Sure, voluminous outerwear keeps you cozy-but step inside to get your Starbucks and suddenly you're in a sauna. It doesn't have to be like that. Brunello Cucinelli stripped this jacket of all excess: Unstructured and unlined, it's lightweight and breathable. Yet it won't leave you in the cold, because it's made from silk and cashmere, which is about eight times warmer than wool. And with his oversize chevron pattern and wide lapels, Cucinelli proves that there are more ways to be bold than with bulk.

Coat (\$7,370), suit (\$4,895), shirt (\$650), and tie (\$345) by **Brunello Cucinelli.**

This Ain't No Disco: Take a Subtle Approach to the Seventies

References to the decade were everywhere on the runways. Do you know how to work them into what you're wearing this fall? No?

It'd be a lot cooler if you did.

THE SEVENTIES WERE A

high point in sartorial daring, so the fashion world references that era often—like, all the time, and with the subtlety of a laugh track. But at recent shows by Marc Jacobs, Maison Margiela, Gucci, and J.W. Anderson, themes from the Me Decade were interpreted with some actual nuance (leisure suits be damned).

The latest infatuation echoes the culture at large: Mad Men finished off in a sea of sideburns and shaggy hair, Paul Thomas Anderson's Inherent Vice (based on the book by Thomas Pynchon and set in 1970) took us on a madcap tour of Los Angeles, the Rolling Stones rereleased Sticky

Fingers, and soon we'll see extensions of the seminal franchises Rocky and Star Wars.

But just because the influences are all around us doesn't mean working them into your wardrobe is easy. The key is to maintain balance. "If you buy a suede jacket, wear it with something you already have," says Gordon Richardson, the design director of Topman, whose fall runway was heavy on wide legs and shearling. "It becomes costume when everything you own references the seventies." In other words, there's a fine line between doing it right and looking like fat Elvis. Read on to learn how. —Jon Roth



THE DOUBLE-BREASTED BLAZER

Then: Guys like Serge Gainsbourg, pictured above with partner Jane Birkin, projected swagger with a strong silhouette. **Now:** Modern Janes will appreciate you in a jacket with more modest lapels (and a lighter-weight construction).





Sweater (\$450) by **Maxwell Snow.** Pants (\$895) by **Burberry Prorsum.** Sneakers (\$70) by **Adidas Originals.**



Sweater (\$975) by **Brioni**. Pants (\$1,100) by **Ermenegildo Zegna Couture**. Shoes (\$600) by **Fratelli Rossetti**. Socks (\$9) by **Uniqlo**.



Sweater (\$360) by **Officine Generale.** Pants (\$325) by **Gant Rugger.** Sneakers (\$65) by **Adidas Originals.**

THE CORDS

Then: "The poor man's velvet" was a popular alternative to denim and chinos. Now: Dress it up in suit trousers instead of the five-pocket jeans that used to define how we wore cords. CONTINUED

PHOTOGRAPHS, CLOCKWISE FROM TOP RIGHT, GETTY MAG ES, COURTESY OF DESIGNER, BY NICHOLAS PRARAS, STYLIN BY JUSTIN BERROWITZ, GROOMING BY RACHEL WODD A



FALL 2015 AGJEANS.COM

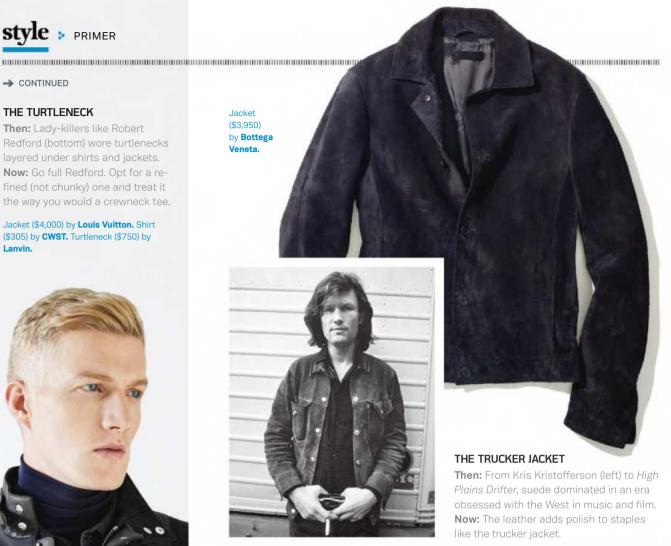


THE TURTLENECK

Then: Lady-killers like Robert Redford (bottom) wore turtlenecks layered under shirts and jackets. Now: Go full Redford. Opt for a refined (not chunky) one and treat it the way you would a crewneck tee.

Jacket (\$4,000) by Louis Vuitton. Shirt (\$305) by **CWST.** Turtleneck (\$750) by Lanvin.







Jacket (\$1,220) by Kolor. Sweater (\$175) by Alex Mill. Pants (\$90) by Club Monaco. Sneakers (\$200) by New Balance. Socks (\$9) by **Uniqlo.**

Coat (\$1,695) by **Bally.** Shirt (\$690) by Maison Margiela. Jeans (\$68) by **Levi's.** Shoes (\$630) by Church's.

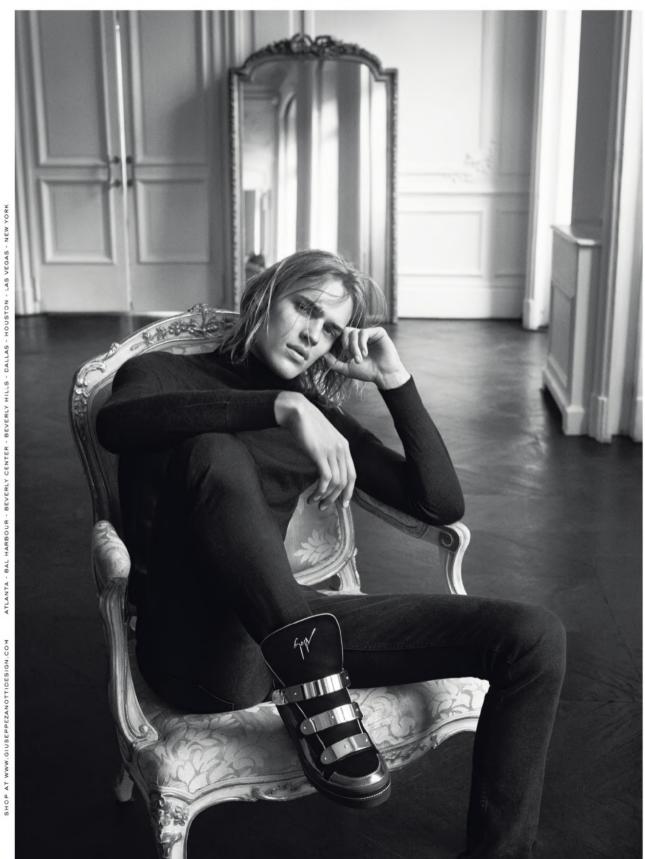
Coat (\$5,850) by **Brioni.** Suit (\$1,795) by Calvin Klein Collection. Shirt (\$495) by Burberry Prorsum. Tie (\$200) by **Gucci.** Shoes (\$770) by Dries Van Noten.

THE BLANKET STRIPE

Then: Heritage brands such as Pendleton and Hudson's Bay Company made jackets using popular blanket patterns. Now: Coats from designers like Bally and Brioni have a more subdued palette yet still pack a graphic punch.



GIUSEPPE HOMME GIUSEPPE ZANOTTI DESIGN Fall-Winter 2015





GIUSEPPE HOMME GIUSEPPE ZANOTTI DESIGN Fall-Winter 2015





Double Down

On the footwear spectrum, monk straps fall somewhere between loafers and lace-ups—casual enough to pair with jeans and a blazer, yet always appropriate with a suit. So it makes sense that designers are revisiting the double-monk version this season in enough styles (cap toe, brogue, pebbled leather, calfskin) to cover you no matter what you're wearing.

1. Church's (\$820). 2. Valentino (\$1,145). 3. Grenson (\$420). 4. Brioni (\$1,075). 5. John Lobb (\$1,485). 6. Santoni (\$915).



1/ THE SCARF

"Shirts with collars tend to de-rock-and-roll me, so I wear T-shirts and scarves. This Saint Laurent ['Babycat' print, from its permanent collection] is fabulous. John [Taylor, Duran Duran's bassist] and his wife, Gela, gave me one in gray as a present, but this classic leopard is ideal."

2/ THE JACKET

"This jacket is by a company called Cifonelli, a Parisian tailor since 1880. I did a car race, the Tour Auto Optic 2000, and they offered to put me in one of their jackets, and I said, 'Yes, I'll have that one, please.' It's really soft and really comfortable and very double-breasted. I like double-breasted jackets with great big lapelsit's a look that might take over for me."

3/ THE SUNGLASSES

"They're prescription Persol, from David Clulow Opticians on Wigmore Street in London. They're very sweet to me there. One lens is for distance vision, the other is for reading. It's quite a weird experience when you put them on, but you get used to it."

HOW I GOT MY LOOK

Duran Duran's Simon Le Bon

Best known for making headbands and frosted locks safe for the masses in the eighties, Le Bon has a history of being dressed by punk fashion's greatest, from Stephen Sprouse to Vivienne Westwood. With Duran Duran's 14th album, *Paper Gods*, out this month—and a run of U.S. shows to follow—we caught up with the frontman to find out what he's wearing these days when he's not on stage.

4/ THE T-SHIRT

"I'm in a lovely silvery-gray V-neck because it went with my look today, but I usually wear Punk Masters. Patty Palazzo has by far the best logos and pictures in her designs. She's got a real sense of humor. I like T-shirts with a story, but it's got to be clever—there's a lot who try and it doesn't come off. Punk Masters do it better than anyone."

5/ THE BELT

"I got this belt in New York. It's Moroccan leather with hammered metal rivets. It sets all the alarms off at the airport."

6/ THE WATCH

"I'm wearing a Panerai watch—they actually own the boat that we filmed the video for 'Rio' on. I've got six watches, and I usually get one out and keep it on all day. They're all quite big. I don't really have 'evening' watches that I swap into. My others are by Rolex, Omega, and Bulgari."

7/ THE JEWELRY

"Jewelry has to be sentimental. I prefer to be given it rather than buy. I also believe in mixing metals—it looks a bit contrived if I wear all gold or all silver. My chain is by Zara Simon: it has labradorite and crab's-claw charms on it. She gave it to me for my birthday. My signet ring is a blue glass intaglio of the Medusa, which you can use as a stamp seal. I did once and spent an hour and a half picking the solidified wax out of it. I wouldn't recommend that. The bracelet is by Stephen Webster; there are thorns hidden in each link."

8/ THE JEANS

"I like skinny jeans.
I tend to buy a lot at once, put them into storage, and forget.
Then I buy more.
These are G-Star. I'm going to wear white pants on the next tour, definitely—
I like the way white shows up on stage."

9/ THE BOOTS

"I acquired these at a shoot. They're old Louis Vuitton. They were slightly the wrong size for me and quite tight when I got them, but I've worn them so much, now they're fantastic. They have the ideal toe shape. I was thinking of taking them to a bespoke shoemaker. Without a doubt, these are my favorite boots."



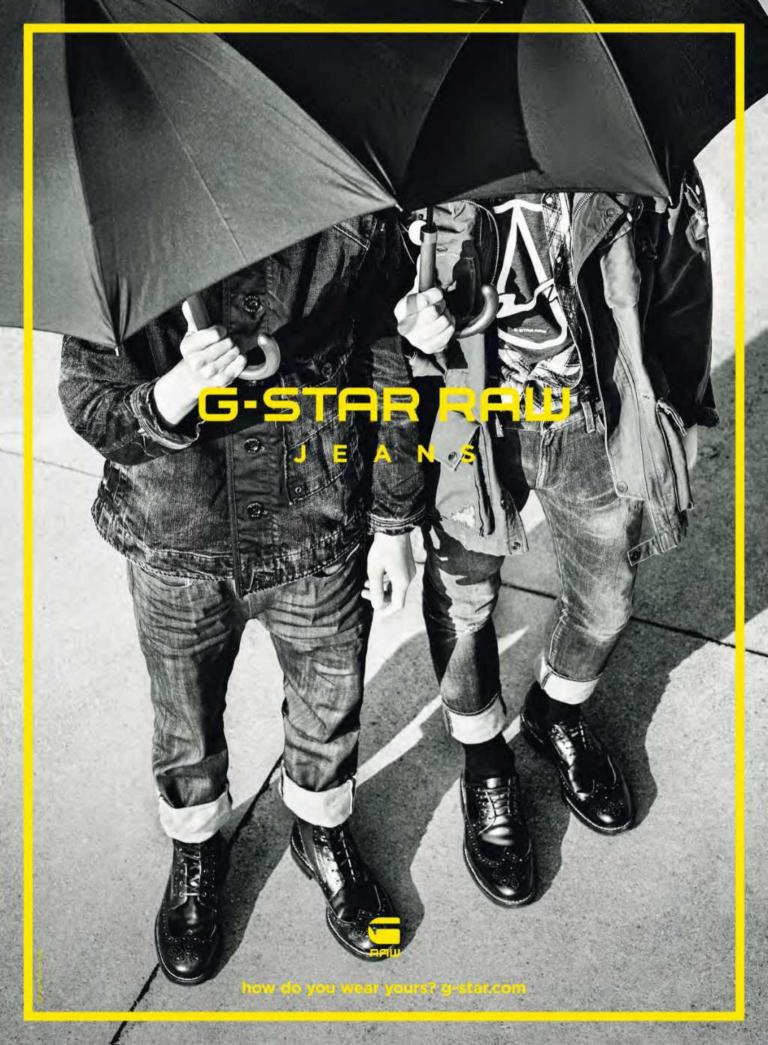


PHOTOGRAPH BY BEN ALSOP



PAUL SMITH'S INSPIRED NEW LINE When Paul Smith opened a store on Albemarle Street in London's Mayfair district two years ago, he installed a cast-iron façade to accompany the existing 18th-century Georgian townhouse. "It's the only iron facade in the whole of Mayfair," Smith says. "The pattern is particularly special, and as much as it works on a shop front, it seems made for leather as well." Which is exactly how the designer translated it. The ornate elliptical markings of the metalwork are embossed on Smith's line of English-calfskin leather goods, launching this month. There are eight styles available in multiple colors, so get a few and find inspiration of your own with every compliment you receive. —Laura Bol











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DOMENICO DOLCE AND STEFANO GABBANA ARE LOUNGING ABOARD THEIR SLEEK. 51-meter silver incisor of a yacht, Regina d'Italia—the Queen of Italy. They've come to Portofino, a once-humble but implausibly picturesque Ligurian fishing village on the Italian Riviera, with a four-day itinerary of couture presentations and parties for their fashion house, Dolce & Gabbana.

On the schedule is the showing of Alta Sartoria, Dolce & Gabbana's ultraspecial collection, best described as men's couture on steroids—all handmade to order in their dedicated Milan tailoring atelier. It's the ultimate expression of their so-far three-decades voyage as co-captains of the label. The show attracts a confidential, invite-only roster of clients from around the globe, many from the United States. The line they are preparing to debut includes long. embellished tunics, heavily embroidered eveningwear, and a double-breasted croc-skin overcoat, worn with luxe silk pajamas.

Over glasses of rosé, we dive into the worlds of Domenico Dolce and Stefano Gabbana—worlds both elaborately imagined and sometimes controversially real.

DETAILS: To sip wine on a yacht off Portofino is a bucket-list moment—thanks. But why aren't you showing at home in Milan?

DOLCE: We bought our property here 15 years ago from a contessa who said she would not sell it unless it was us who bought it. At first, I was not sure. I am Sicilian, and Portofino meant nothing to me. But we love it, and we want to invite our guests to our home. For the Alta Sartoria presentation, we have thought a lot about the Aga Khan, who used to come here all the time, and all the famous and rich people who followed him. We mix the modest and the extravagant—raw linen with Astrakhan or hand-painted ermine—in the same way that Portofino is a mixture. We dream about Portofino with the clothes.

DETAILS: So do you still spend a lot of time here? **DOLCE:** Whenever we can. We know a lot about Portofino now, but we are still learning. Just the other day, I tried a different restaurant for a change—usually I am a creature of habit with only this one guy in a tiny kitchen and the tables all pushed close together. But, mama mia, the food. You cry. You cry!

GABBANA: Sometimes, when I was a boy, my family used to bring me to the sea, in not-soexpensive places near Portofino. I was always so nervous to come here because it was so rich. One Coke, maybe 3,000 lire—too much! I am not like the clients—I am cheap!

DETAILS: But we're sitting on your yacht, and you have beautiful houses all over the world. Can you really play that "I'm just a poor boy" card? GABBANA: Look-don't misunderstand me-I like this life now. I don't want to go back too much to my beginnings, but I never forget where I came from and how life was. I always say I am lucky. I understand the value of what life has brought me, how lucky I am to be here in this beautiful boat. Absolutely that is what keeps you real. And although it is human to grow accustomed to things, my memories are always there to stop me taking them for granted. If you can remember having to take the bus, you will enjoy being able to take a Ferrari even more. But the best thing is that you still retain the capacity to enjoy the bus. DETAILS: Domenico, not so long ago, you were lambasted after an interview in which you described children born through IVF as being "synthetic." That offended many people.

GABBANA: We were very naïve, I think.

DOLCE: The writer asked me to talk about the concept of family. So I talked about what I have grown up with, my culture, the Italian idea of family. Whether you are gay, not gay, whether you have a baby or not, whatever you do-it is your choice, and it is no business of mine. I was simply expressing my cultural way of life. But I used this word sintetico. I am not a doctor or a scientist. I am just a tailor, and I talk with the words I have. And I chose the wrong word, which I understand now was a big mistake. I am sorry for causing offense. You know, I respect all people, all ways of life, all colors, all beliefs. And I celebrate difference, because existence would mean nothing if we were all the same. **DETAILS:** Is it true that you talked in the same interview about having wanted to have children

GABBANA: It is true. But nobody was interested in this.

yourself, Stefano?

DOLCE: At first I did not understand why the reaction was so strong. People explained it to me -and yes, maybe I needed to be taught. But not to be treated with aggression. I respect all the world. I don't have hate in my heart for anyone. **DETAILS:** The first time you met was in Milan, in the early eighties. Did you fall in love fast? DOLCE: Well, when I met him, I did not think at first he might be my boyfriend—I just thought about sex! But then, you never know what will happen, and love happened.

GABBANA: But that was not the first time we saw each other. The summer before, I spent a lot of time at a club called Bella Blu in Taormina, Sicily, when I had a job there. And when we met that first time in Milan, he said, "Oh, I've seen you before, at Bella Blu!" I had seen him too. And I thought, Uh-oh, watch out! And I was right.

DETAILS: When did you come out?

DOLCE: I was probably 21 when I realized for sure. It was after I'd moved to Milan from Sicily, and for a year I didn't have a relationship with anyone. I started to really think about my sexuality and understand how I truly felt.

DETAILS: So, in Sicily, as a teenager, you had girlfriends?

DOLCE: Of course, starting from 15. I had some wonderful girlfriends, beautiful too. They had to be wonderful, because if my mama did not approve, she would kill me! Later, when I took Stefano to Sicily for the first time, she enjoyed being with him—she approved. That is family. GABBANA: Love is respect. I stayed with him for 20 years. We are not a couple anymore, but I still love him and respect him infinitamente. Anyone can do anything they want, as long as they respect other people's freedom to do the same. I live with three dogs-Rosa, Toto, and Mimmo-and two cats, Zambia and Congo. We are all in the same apartment in Milan. They are not just different personalities, they are different animals. But we all live together and love each other. Different and together and happy—that's the way it should be. ■

Dolce & Gabbana's Celebrity Standouts



Matthew McConaughey



David Oyelowo



Colin

Farrell

Michael B.

Jordan





Channing Tatum

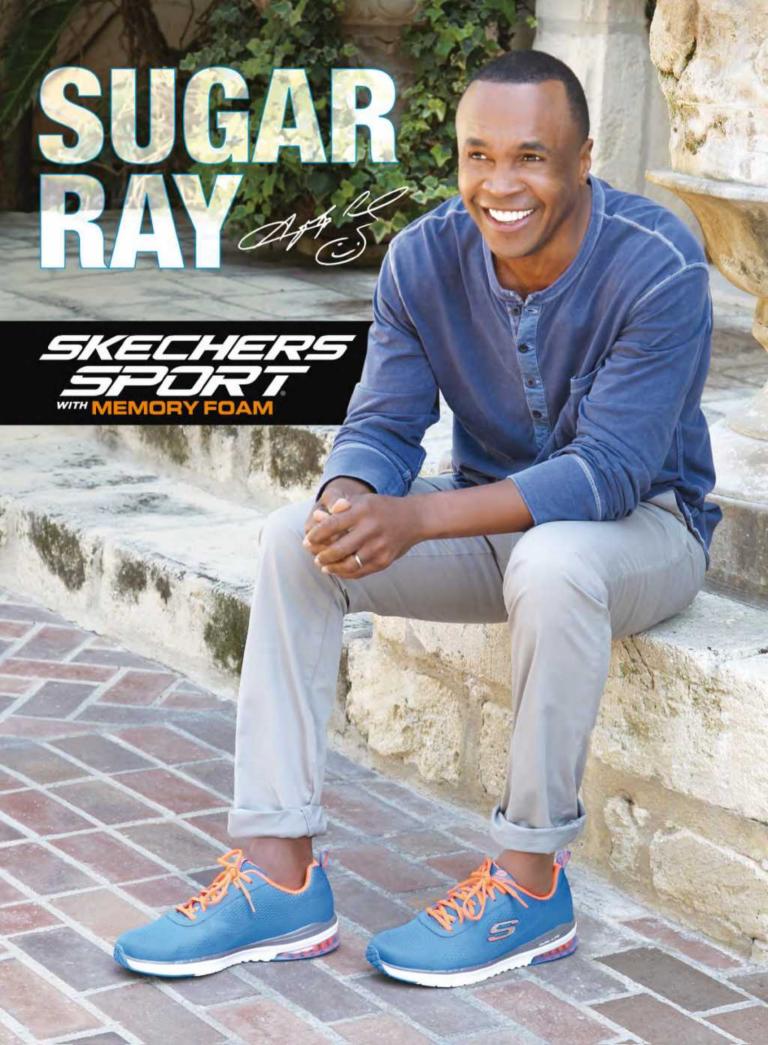
MAKE ME HOT AND FILL MAKE YOU MAPPY.





SCENT SPEAK

[a] Body: The dominant scent in a cologne, sometimes called the middle or heart notes. [b] Dry-down: What a cologne smells like a few hours after applying, which is usually defined by the heavier base notes. [c] Ambergris: A musky, earthy whale by-product that perfumers have prized for centuries. [d] Sillage: Also called the trail, it describes how much the fragrance lingers once you've left the room. [e] Accord: A blend of different notes that work together to evoke a specific smell greater than the sum of its parts.



The Unexpected Style Revolution

We still put them on one leg at a time, but pants aren't what they used to be. Move on from ordinary skinny jeans and slim chinos and embrace the golden age of below-the-waist fashion.





FIVE YEARS AGO, PANTS WERE A STRAIGHT-

forward proposition, a nonissue, the opposite of a fashion-conversation starter. It was the heyday of flat-front chinos and slim, dark denim. Those were your options. Maybe you had a pair of cargo pants or wool trousers in your rotation. Maybe. Adventurous fashion happened above the belt and below the ankle, but what went on in between was a not-so-risky business.

In the past two seasons, that's all changed,

with everyone from Neil Barrett to Gucci staking claim to a trousers tribe. (Givenchy: loose leg, tapered hem. Balmain: skinny track pants, padded knee, back seams, Rick Owens; extreme drop-crotch, which he's perfected over the years.) In his London Fashion Week debut last year, Craig Green shook up the runways (and won over buyers and critics) with a collection dominated by quilted, wide-leg, samurai-chic ankle-skimmers. Gone is the fear of attracting too much attention or being held hostage by the cult of the slim and skinny. One pair to rule them all? Not anymore.

We have officially entered the era of statement trousers—a modern pantsosphere populated by

the rolled, pleated, patterned, cinched, cropped, extra-wide, cargo, and jogger. "Pants were always the most consistent thing. They were never really a consideration," says Toby Bateman, the buying director at Mr Porter. "If you wanted to express yourself, it would be through your shirt, your shoes, or your jacket." It's a sentiment echoed by the designer Patrick Grant of E. Tautz. "In the past 10 years, pants disappeared into the background," he says. "They were completely nondescript—slim and functional, they served to cover your legs and didn't say or do anything." Today, they're speaking volumes.

The pairing of Nike Flyknits or Adidas Stan Smiths with just about everything—and the rise





BRUNELLO CUCINELLI

of sportswear in general—has a lot to do with the breaking-down of a man's standard-issue uniform. (If rocking sneakers with a pair of suit slacks is permissible, traditional rules need not apply.) Add to that the explosion of street-style blogs that celebrate adventurous head-to-toe dressing, and you've got a sartorial director of the eponymous label he runs with his son (whose personal uniform is all about cropped trousers with lace-up military boots). "The guy we have coming in now doesn't need to hold on to dated stereotypes of masculinity."

So what's the formula for successfully shaking things up in a world where the cropped

your regular guy," Bateman says. "But I think your regular guy can wear a jersey jogger from Lanvin or a skinny jean from Saint Laurent."

"Not every trend and silhouette is going to work on every guy," explains designer Richard Chai. "I love an oversize pant, but I'm not six-one and 160 pounds."



force propelling menswear in a decidedly more daring direction, pants included. "There are innovators, early adopters, and late adopters," Grant says. "We're definitely in the innovator, early-adopter stage."

Like it or not, what men choose to slip their legs through every morning has always been linked to our idea of masculinity. Graduating to long pants from shorts and kneesocks was once a full-on rite of passage, and until the 1970s, trousers were so synonymous with maleness that women were banned from wearing them in some New York City restaurants.

"The definition of menswear has been rewritten," says Joe Casely-Hayford, the creative drop-crotch is claiming its place alongside flat-front khakis? Where there's no sartorial true north to keep you from looking like MC Hammer—or, worse, SpongeBob SquarePants?

The simple answer: Flip your approach to getting dressed. Just as you'd make a bold, technical overcoat an outfit's focal point, choose the pants first and use them to anchor the rest of your look. What do Kanye, Orlando Bloom, Tyson Chandler, and Justin Bieber have in common? They all own some crazy pants; but their crazy pants don't own them. "With guys in the business, you see a lot of printed-silk pants, whether it's Valentino, Givenchy, or Christopher Kane. And they look good, but that's not for

The beauty of manifold options is that you actually get to be *more* comfortable (painted-on raw denim be damned). If one silhouette is unflattering or puts your reproductive system at risk, don't wear it. On the other hand, getting the more avant-garde styles tailored to suit your body type is no tougher than taking in the hem on your work slacks.

The choice of where to land on the cut-and-fit spectrum is yours alone—and if you don't want to retire your skinnies, well, that's fine too. Grant's own line includes breezy field trousers with an extra-wide cut inspired by military designs from the 1950s. Why? "I got bored," he says. "I just got so bored of boring trousers."



AN ALL-STAR GETS AN UPGRADE

The Converse Chuck Taylor All Star has been around for almost a hundred years. You've owned a pair, everyone you know has owned a pair, and, to try to be like everyone else, the inimitable have made it their signature shoe too (think Hunter S. Thompson, Kurt Cobain). Now the sneakers are as comfortable as they are cool. The All Star II is redesigned with a nonslip tongue, a padded collar, and Nike's cushy Lunarlon sock liner. So here's your chance to take a stab at immortality in a shoe that feels as good as it looks. \$75; converse.com —Kevin Pires



CARTIER'S NEW CROWN JEWEL

The watches in Cartier's latest collection, Clé de Cartier, add a silhouette to the Parisian luxury house's iconic stable. The timepieces have more than just a pretty face, though: Under the hood, there's an updated movement to make them more accurate. And the shape of the cases, inspired by the flow of a circle, enhances ergonomics. Still, aesthetics are never an afterthought. Eighteen-karat-rose-gold accents take this wristwear well beyond standard stainless steel. \$9,650; cartier.com —Daniel Jameson



GOOD VIBRATIONS

The crown is set with sapphire and is more angular than the standard circular knob.

the brush But washing your battery-powered device employs Clarisonic's new Alpha Fit brush cleans pores Companies are always devising technological solutions to problems that don't exist. apply cleanser and You just clean-shaven guys. solved. Problem better than your fingers—or high-frequency oscillations For .⊑ settings over your timing s

circles.



★ DSQUARED2'S GREATEST HITS

Dean and Dan Caten were born in Toronto, live in London, and show their label, Dsquared2, in Milan. And it's in this nexus that, for two decades, the twins have found their niche: unrestrained menswear that mashes up a Canadian take on (traditional American) denim and plaid, Brit punk, and Italian tailoring.

To celebrate Dsquared2's 20th anniversary, the Catens have looked to the archives for fall/winter. There are trapper hats; parkas bursting with fur; tuxedos in velvet, camouflage, and lamé; and leather jackets with studs and fringe. But the Catens aren't just toasting old accomplishments: They've spent the past year opening new stores in London, Los Angeles, Miami, and New York City. -K.P.

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Changing of the Guard

Four new designers (and one returning talent) bring fresh vision to some of the world's greatest fashion houses.









1961 PORTS

Milan Vukmirovic

THE MAN: A French-born Serbian polymath, Vukmirovic first gained attention as cofounder and buyer at Colette in Paris. Since then, he's worked under Tom Ford at Gucci; served as creative director at Jil Sander; shot campaigns for Armani; and cofounded the Webster boutique in Miami Beach. He edits his own biannual magazine, Fashion for Men. THE BRAND: The Canadian label Ports 1961 began as a silk importer and has expanded into a global brand that stays current but is never too avant-garde. THE LOOK: "The first thing the

CEO told me is, 'We want you,

your style, the way you dress,"

nods to streetwear, sportswear,

and the military, including wide-

leg pants, low-cut sweaters, and

careful eye for fit and proportion.

color-blocked coats, all with a

Vukmirovic says. That means

Q GUCCI

Alessandro Michele

THE MAN: A Roman maximalist with vintage taste, Michele entered the fashion world at Fendi. Tom Ford took notice and brought him to Gucci in 2002, where he worked with former creative director Frida Giannini as leathergoods design director in 2006 and later as her associate.

THE BRAND: Founded in 1921, Gucci has been synonymous with high-end fashion for decades and is now a multibillion-dollar business.

THE LOOK: Michele has introduced a new, androgynous aesthetic for the house. "I wanted to interpret an attitude, not a silhouette, through a perspective that blurs the masculine/feminine divide," he says. The collection includes cropped sweaters and lace shirts, though he was mindful to add luxe staples like a shearling-lined toggle coat for the less daring.

JIL SANDER

Rodolfo Paglialunga

THE MAN: The Milan-based designer cut his teeth at Prada (and stayed there for 14 years), then went on to the women's label Vionnet (dressing stars like Madonna and Gwyneth Paltrow) before becoming creative director at Jil Sander.

THE BRAND: Jil Sander, who founded the line in 1968, has been touted as the Queen of Less. She is no longer with the house, but the minimal, utilitarian nature of the clothes remains.

THE LOOK: "My idea was to combine workwear and formalwear." Paglialunga says. The collection consists of full, pleated trousers, belted overcoats, and strippeddown safari jackets. It's the designer's first foray into menswear, but he nailed the Sander vibe while staying true to his vision: "I wanted to give the collection a new spin and follow my instinct."

COACH

Stuart Vevers

THE MAN: Vevers has worked at Calvin Klein, Givenchy, and Louis Vuitton, and the British designer has built a rep as a whiz kid when it comes to houses rooted in accessories and leather goods. His last two gigs were as creative director at Mulberry and at Loewe. THE BRAND: Coach started back in 1941 as a leather-goods manufacturer, and it's since ballooned into a bag-making powerhouse. The men's ready-to-wear collection debuts this season.

THE LOOK: Shearling jackets in black and olive green, slim dark trousers, and chunky knits are the core of Coach's first men's line, alongside leather bags of all shapes, of course. "I want Coach to help create new codes of masculinity," Vevers says. "Ready-to-wear for a younger guy today can be very different from the past."



Carlo Brandelli Returns to Kilgour



In 1999, Kilgour, a Savile Row stalwart, brought on Carlo Brandelli to update its aesthetic. As creative director and then as part-owner of the brand, he championed a streamlined approach to suiting, collecting accolades until the company was bought out in 2008. Brandelli moved on to pursue

sculpture, leaving a tribe of menswear futurists in the lurch. Now Kilgour has changed hands again, and Brandelli's back to finish what he started. His aim is to create suits that are contemporary (read: forward-looking) rather than modern (up until the present). The fall collection chips away at old-school codes of tailoring and innovates with vented seams and radically angular lapels. "You must design new things based on form, function, and clarity, not look to copy or rework the past archive," Brandelli says. If you're looking to buy the suit of the future today, Kilgour is your brand.





STORE

Via San Pietro all'Orto 17, Milano

shop boglioli.it







Jacket, vest, and pants by Giorgio Armani. T-shirt by Alternative Apparel. Jewelry throughout by Eddie Borgo.



 $Suit\ by\ \textbf{Marc Jacobs.}\ T-shirt\ by\ \textbf{T}\ \textbf{by}\ \textbf{Alexander Wang.}\ Scarf\ by\ \textbf{J.}\ \textbf{Crew.}\ Pocket\ square\ by\ \textbf{Tom}\ \textbf{Ford.}\ Sneakers\ by\ \textbf{Nike.}$



Coat by **John Varvatos**. T-shirt by **T by Alexander Wang**. Pants and sneakers by **Y-3**. Scarf by **Bottega Veneta**.



Tom Ford



Louis Vuitton



Dunhill



Dior Homme



Suit by **Dolce & Gabbana**. T-shirt by **Alternative Apparel**.



Hair by Thom Priano of Garren New York for R+Co. Makeup by Claudia Lake for Make Up For Ever HD Elixir. Casting by Edward Kim at The Edit Desk.



DESIGNERS HAVE EMBRACED CHUNKY SWEATERS FOR FALL. AND WHEN THEY'RE WORN WITH BEAT-DOWN DENIM BY CALIFORNIA SKATE ICONS LIKE CHRISTIAN HOSOI, A NEW CLASSIC IS BORN. PHOTOGRAPHS BY MICHAEL SCHMELLING. STYLING BY ANNIE PSALTIRAS.

freestyle







Sweater by **Belstaff.** Jeans by **DKNY.** Sneakers, his own.

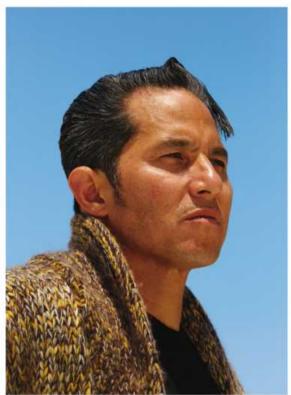


Sweater by Kenzo. Jeans by ${\bf J}$ Brand. Sneakers by Vans.



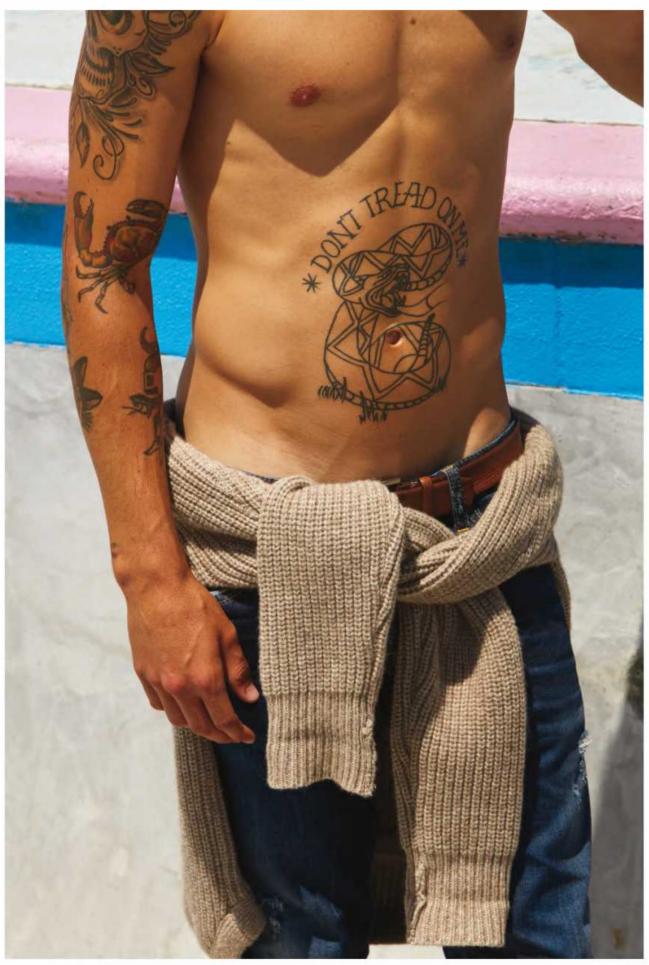






This page: Sweater by Etro. T-shirt by Diamond Supply Co. x Christian Hosoi. Jeans by **7 For All Mankind**. Sneakers by **Vans**. Opposite: Sweater and jeans by **Tommy Hilfiger**. Sneakers, his own.











PHOTOGRAPHS BY MARK SELIGER STYLING BY MATTHEW MARDEN





From left: On Jason Shaw: Coat by Valentino, sweater by E. Tautz, pants by Duckie Brown, shoes by John Lobb. On RJ King: Clothing by Alexander Wang, shoes by **Giuseppe Zanotti.** On John Halls: Clothing by Neil Barrett, shoes by Grenson. On Gabriel Aubry: Coat by Carven, sweater by Rag & Bone, jeans by Fabric Brand, boots by Grenson. On Sean O'Pry: Clothing by AMI, shoes by John Lobb. On Jon Kortajarena: Jacket by Tomas Maier, shirt by Dries Van Noten, jeans by Rag & Bone, sneakers by Common Projects. On Will Chalker: Dolce & Gabbana.



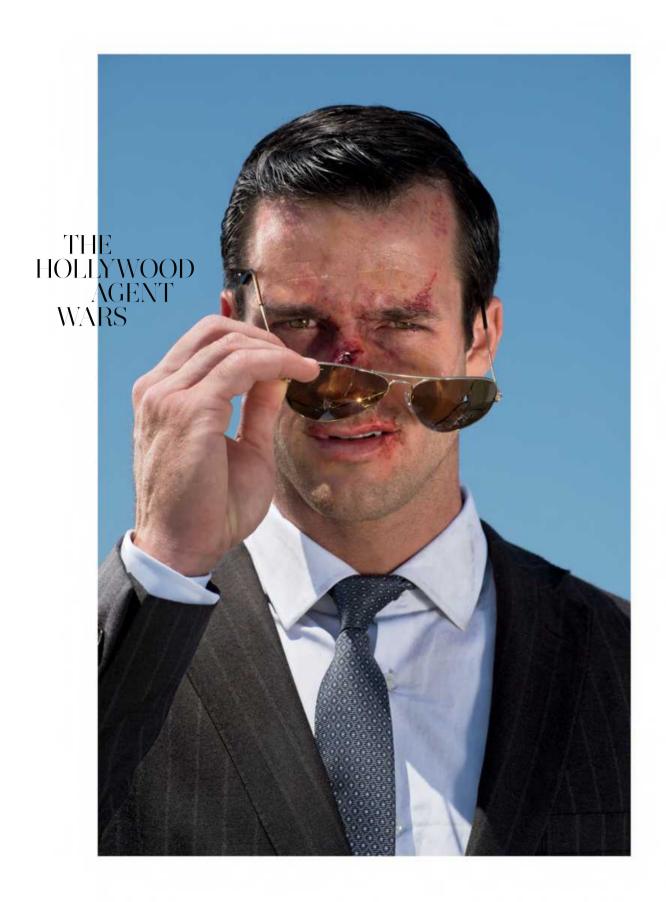




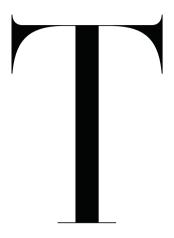


From left: On Noah Mills: Lanvin. On Simon Nessman: Versace. On Tyson Ballou: Clothing by Boglioli, shoes by Loewe. On Armando Cabral: Loewe. On Daisuke Ueda: Clothing by **Richard** Chai, sneakers by Spalwart. On Garrett Neff: Jacket and shirt by Burberry Brit, pants by Jil Sander. On Hamid Onifade: Louis Vuitton. On Vincent Lacrocq: Clothing by Diesel Black Gold, boots by Common Projects x Robert Geller.

Hair by Thom Priano
of Garren New York for
R + Co. Makeup by Claudia
Lake for Make Up For Ever
HD Elixir. Set design by
Rob Strauss Studio.
Casting by Edward Kim
at The Edit Desk.
Production by Ruth Levy.







THE MOST DARING RAID IN RECENT HOLLYWOOD HISTORY WAS CARRIED OUT with military, even cinematic, precision—a perfectly choreographed sequence of events that culminated with an oversize bang. Early one morning in late March, five of the top agents at Los Angeles' powerful Creative Artists Agency rose for work as usual. But instead of heading to the sleek Century City headquarters of CAA, they made their way to the tranquil Beverly Hills compound of United Talent Agency, where a suite of well-appointed offices awaited them. By 10 o'clock, when the agents arrived at their new jobs, their assistants, some of whom had

top funnymen—actors like Will Ferrell, Dave Chappelle, Drew Carey, and Jason Alexander. In July 2005, both men bolted for CAA, leaving a trail of bad blood in their wake. Over the next decade, they steered CAA's comedy division, developing an impressive array of comic writers, directors, producers, and performers—Melissa McCarthy, Jim Parsons, Zach Galifianakis, and Seth Meyers among them. (Ferrell is extremely close to Lesak; a black-velvet portrait of the rumpled agent hangs proudly in the offices of Funny or Die.) For all their success, however, the two agents never quite managed to pierce CAA's inner sanctum: That was the exclusive province of the seven partners (one of whom left the agency in June) who ran the agency. Consigned to second-class status, Heyman and Lesak began looking for an exit.

Enter Zimmer. The hard-charging, perpetually tan CEO of UTA was familiar with Heyman and Lesak. After the duo fled UTA years earlier, CAA had agreed to cover the agents against any potential lawsuits. In the intervening years, UTA had broadened its comedy footprint, presciently signing up future household names like Amy Schumer and Keegan-Michael Key. Zimmer, looking to build on that foundation, made a few discreet inquires and then called Heyman and Lesak. In Hollywood, self-interest always seems to trump everything, and all parties involved managed to put their differences aside. Following a series of top-secret phone calls and clandestine meetings, Zimmer reportedly made the two agents an irresistible offer: full partnership, a voice in the firm's management, and, of course, a substantial raise. "It wasn't exactly a difficult decision for them," says one CAA agent who worked with the two. "The only question was who they would take with them." It wasn't long before everyone found out. By week's end, 11 CAA agents had decamped for UTA, bringing many of their clients along. The first stars to switch sides included Ferrell, Chris Pratt, and Ilana Glazer of Broad City, with Ed Helms the next day and Galifianakis close behind. Then the floodgates opened: Within a month, 200 actors, writers, and directors—including the likes of Sarah Silverman, Anna Faris, and SNL head writers Colin Jost and Rob

ABOUT AN HOUR AFTER THE RAID, THE CAA PARTNERS SHUT THEMSELVES IN A PLOTTING THEIR COUNTERATTACK. "WHAT DISTURBED THEM MOST WAS THAT NONE OF

resigned from CAA the same morning, were settling into their new workspace, celebrating with bagels and coffee. Forty-five minutes earlier, as if on cue, messengers had descended on CAA, hand-delivering the five agents' letters of resignation. After making sure the letters had reached their destination, UTA's CEO, Jeremy Zimmer, sent out a brief e-mail welcoming the new hires and confirming the rumors that were circulating all over town. By Hollywood standards, it was a pretty tame announcement, largely free of the self-congratulatory chest-thumping that usually accompanies such missives. But the implications were unmistakable: UTA had just captured the most vital elements of its rival's powerhouse comedy team—and the battle had only just begun.

Jason Heyman and Martin Lesak, the veteran agents who led the defections, are canny deal-makers with a keen nose for new talent. They had joined UTA in the 1990s and helped transform it into a formidable comedy player that represented a who's who of the day's

Klein—had followed them across enemy lines.

For UTA, the perennial No. 3 agency in Hollywood, the raid brought enhanced credibility and bragging rights. For CAA, which boasts more than 1,500 employees and 5,000 clients, it was an embarrassing loss of prestige. "Until recently, it was rare for people to leave CAA unless they retired or got pushed out, but losing a dozen top people at once really cracked their myth of invincibility," says a well-connected manager. (Hollywood has always been suspiscious of the press, so, not surprisingly, most of the sources interviewed for this article—two dozen agents, actors, studio executives, and well-placed employees at leading agencies—asked not to be identified. CAA and WME declined to participate.) For weeks, the raid dominated conversations at the redoubts of the Hollywood elite, from The Palm to The Ivy to the Sunset Tower. "It's a real David-versus-Goliath story," the manager says. "CAA has dominated this town for so long that it's nice to see them taken down a few notches. People love to see them sweat."

THE DESIGNER-CLAD DENIZENS OF CAA AREN'T THE ONLY ONES FEELING the heat. As with many wars, this one is about dwindling resources: UTA's raid came at a critical moment for Hollywood's agency business, which has struggled to stay relevant and profitable amid the tumult in the entertainment industry. At last count, there were more than 700 talent agencies operating in the greater Los Angeles area, representing a colorful range of performers and personalities, from acrobats to porn stars to dwarfs. But only a half-dozen or so operate within Hollywood's highest echelons. Atop this tier are CAA and WME, which have the most clients and the most revenue; UTA is a distant third. ICM, Gersh, and Paradigm are established houses that have developed their own specialties and fiercely loyal clients. These six agencies handle almost every actor, director, screenwriter, and producer of distinction in the Western World.

Representing talent, and selling it, has always been big business in Hollywood. Agents typically collect a 10 percent cut of every deal they negotiate. On a good day, they can make millions of dollars from a single deal. Jennifer Lawrence received \$20 million for her role in the upcoming romance Passengers; Jim Parsons earns \$1 million an episode as the star of The Big Bang Theory; Christopher Nolan was paid \$20 million to direct Interstellar. An agency with a few hot stars in its stable was able to bring in hundreds of millions of dollars annually. But changing economics have left agencies in a bind.

In the nineties, studios threw around surreal sums of money to sign A-list actors and directors on to their films. But as technology and changing tastes have transformed the entertainment industry, the lavish paychecks have become harder to land. Forced to compete with thousands of new content providers, television networks and movie studios now capture a fraction of the audience they attracted in their heyday. As traditional megabucks movie and TV deals wane, America's top talent agencies are scrambling to find new ways to pump up their bottom lines. The most versatile Hollywood agencies have branched out into fashion, sports, and publishing, providing their clients with a multitude of ways to monetize their brands.

Skype and Alibaba. Silver Lake followed its initial \$200 million investment in the agency with another \$500 million last year, giving it a 50 percent ownership stake and making it the largest shareholder. For the first time, Hollywood's most powerful agencies are owned by institutional investors with no real ties to the entertainment industry.

The giant infusions of cash have kicked off something of an arms race, as both agencies embark on spending sprees to snap up smaller firms and rivals. While the careful, conservative, and consistently successful CAA is viewed as the New York Yankees of Hollywood agencies, WME has cast itself as hungrier, edgier, and slightly off-kilter. The firm is an extension of its manic, ambitious co-CEO Ari Emanuel, who started Endeavor with a handful of other agents in 1995. Under his leadership, Endeavor eventually merged with the storied William Morris Agency to form WME. Last year, using a \$2.45 billion bank loan, WME added IMG to its roster, outbidding several other suitors. The purchase of the mammoth events and marketing company made WME a leader in fashion, sports, and live-event production. But it also saddled the agency with a mountain of debt, which Emanuel and his colleagues are struggling to pay down.

While critics say WME has bitten off more than it can chew, Emanuel—who was the reputed inspiration for Jeremy Piven's pushy, obscenity-spewing agent on Entourage—seems convinced that his pricey gambit will succeed. He has reportedly long harbored extreme animus for CAA, which he views as the primary obstacle in his agency's quest for Hollywood dominance. The two agencies regard each other like the Montagues and the Capulets or the Bloods and the Crips. Agents pointedly ignore each other at social functions, target each other's clients, and demean each other at every turn. As the war between the agencies has escalated, the city's tonier restaurants take pains to keep rivals in separate corners. "With all this client stealing, we don't want fistfights," says Dimitri Dimitrov, the famous maître d' at the Tower Bar at the Sunset Tower. "So I seat different agencies on opposite sides of the room."

Beyond outright aggression, there is a history of pranks. Eman-

LITTLE-USED CONFERENCE ROOM WITH A HOST OF ATTORNEYS, PRESUMABLY THEM HAD THE SLIGHTEST INKLING THIS WAS HAPPENING," SAYS ONE CAA SOURCE.

Their efforts have drawn the attention of deep-pocketed investors, eager to capitalize on the content boom.

In 2010, TPG Capital, a Texas-based private-equity firm, ponied up \$165 million for a 35 percent stake in CAA. This past October, it kicked in \$225 million more to secure a majority stake in the company, leading to speculation that an IPO is in the offing. While a portion of the TPG money has been spent on acquisitions, many felt the move might be a prelude to cashing out. "After [cofounder] Mike Ovitz left, CAA was supposed to be a communal kind of place where everyone shared equally in victories and losses," says one long-serving mid-level CAA agent. "But you get the sense these days that CAA's leaders are most interested in lining their own pockets. That's what drove Lesak and the others out of the company. There's a real disconnect between the top guys and everyone else."

Not to be outdone, in 2012, WME got the backing of Silver Lake Partners, a giant private-equity firm best known for its investments in

uel started leaving phone messages for CAA's president, Richard Lovett, every morning, asking him to return the call. (Not surprisingly, Lovett never obliged.) And Emanuel was alleged to be behind a flurry of posters that suddenly popped up in nearly 100 display cases around CAA's headquarters in 2013. The posters impudently superimposed five stark letters against the agency's trademark red background: CAAN'T. (The term referenced a much-discussed "Page Six" item about a CAA client who was unhappy with the agency. "They should be called Caan't!" the aggrieved celebrity reportedly quipped.) On the day of the UTA raid, five packages addressed to the newly poached agents appeared in the UTA mail room. Each one contained a framed CAAN'T poster, along with an anonymous note of congratulations. They went uncollected.

FOR MANY AT CAA, THE FIRST SIGN THAT SOMETHING MAJOR HAD GONE down was the missing assistants. Agents could roll in late and were

often out of the office, but not their underlings. Then HR staff were seen boxing up the offices of the defectors. About an hour after the resignation letters arrived, the CAA partners shut themselves in a little-used conference room with a host of attorneys (two partners who were traveling called in, according to a source), presumably plotting their counterattack. "What disturbed them most was that none of them had the slightest inkling this was happening," says a well-placed CAA source. "This operation must have been in the works for weeks—dozens of people must have been in on it. But in a town where everything leaks immediately, how did they manage to keep this so secret?"

In short order, CAA's leaders decided to adopt a carrot-and-stick strategy. To keep their clients and shaken corps of agents on board, they mounted a charm offensive, dangling raises and promises of

future projects to ensure that everyone was happy. At the same time, the agency's lawyers filed a blistering multi-million-dollar suit against UTA and two of the departing agents, accusing them of conspiring to pull off an "illegal midnight raid" on CAA. If it's successful, the suit could cost UTA tens of millions of dollars. "These lawsuits are kind of pro forma at this point," Zimmer says. "We fully believe the facts are on our side. But I don't wish CAA any ill will."

CAA wasn't taking any chances. Almost immediately, as rumors of further impending defections swirled, the agency snapped into DEFCON mode. CAA's partners and top agents placed dozens of calls a day to reassure skittish clients of their loyalty and attention. Even minor clients were suddenly besieged with e-mails and calls. But no CAA client was more avidly courted than Melissa Mc-Carthy. Just a few years removed from her breakout role in Bridesmaids, the 44-year-old actress had become one of Hollywood's most

bankable stars, commanding an estimated \$10 million a film. And unlike some of the agency's other A-list clients, whose careers were in decline, McCarthy seemed poised for even bigger success. Losing her would be not just a financial hit to CAA but, more important, a loss of face. "They pulled out all the stops to keep her from leaving," a source at CAA says. "They weren't about to let their golden goose slip away."

By all accounts, McCarthy was genuinely torn. On the one hand, she must have felt indebted to Heyman and Lesak, who had championed her when she was a virtual unknown and helped guide her toward stardom. But McCarthy also presumably recognized that CAA had the institutional power and relationships that could really make a difference in her career. She separately invited reps from

both agencies to meet her at the Four Seasons in Beverly Hills, where she was winding up press interviews for her upcoming movie Spy. Speaking for CAA were Lovett and Kevin Huvane, the genial super-agent who has long represented Sandra Bullock, Meryl Streep, and other top female stars. In a passionate presentation, the two men reportedly suggested that if she went to UTA, McCarthy would forever remain just a comedian, pointing out that, unlike Huvane, none of the departed agents had any experience cultivating major female dramatic talent. They argued that at CAA, which also represents a legion of A-list directors, McCarthy would have the expert counsel and opportunities to transform herself into a serious dramatic actor. Arriving at her suite after the CAA contingent had finished up, the UTA team, led by Heyman and Lesak, tried to counter these claims, but their pitch fell short. In the end, McCarthy decid-

> ed to stay at CAA, and the agency breathed a collective sigh of relief. "Keeping Melissa on board was key," a source at the agency says. "We may have lost 200 people, but we still held on to her."



IF HE'S TROUBLED BY THAT SETBACK,

Zimmer does not let on. Nor does he seem particularly vexed by the massive CAA lawsuit that is winding its way through the California legal system. On a sunny afternoon in July, he is serenely installed on a couch in his surprisingly modest office. A photograph of Zimmer and President Obama, their arms draped around each other's shoulders, hangs discreetly on a nearby wall. "There have certainly been some growing pains recently, for us and everyone else," he says. "It's taken some time to adjust to new realities, and not every agency will survive. But those that do will emerge stronger. At UTA, we've extended our move into technology. You'll have to adapt or die."

UTA's 500 employees are housed in a pair of buildings in

an unassuming office complex in Beverly Hills, where their neighbors include Google and Playboy Enterprises. The building once served as the headquarters of Hilton Hotels. With its hushed tones and crisp white walls, the office has the feel of a museum. Zimmer decorates the agency with works from his impressive art collection. Dozens of his paintings and photographs adorn the hallways and conference rooms. Fresh-faced agents in suits meet behind glass walls. A gaggle of smartly dressed assistants sit together behind a long desk, answering calls and taking messages. As the third most powerful agency in Hollywood, UTA has just a fraction of the staff and funding of its larger competitors. But Zimmer, channeling Jerry Maguire, believes that the agency's smaller size allows it to give its clients more attention. "It's not as easy for clients to get lost here," he says. "We limit our clients to people we really believe in and do everything we can to build them into brands. We aren't going for a big corporate vibe—it's a place where people work towards a common goal."

Poaching agents is nothing new in Hollywood, where top earners hop from agency to agency in a high-stakes game of musical chairs. In the gilded nineties, when studios spent lavishly on talent, there was plenty of money to go around. But as everyone now fights over a smaller pie, the competition has reached a fever pitch. Actors, traditionally an agency's most valuable commodity, have seen their paychecks shrink and roles dry up. Not long ago, a marquee star like Arnold Schwarzenegger or Julia Roberts could virtually guarantee a movie's success. But with a few notable exceptions, celebrities' impact on a film's bottom line has dramatically diminished. As a result, the exorbitant salaries once commanded by big stars are fewer and farther between. "With a lot of these movies, the franchise is bigger than the star," says Kim Masters of *The Hollywood Reporter*. "Batman would be huge no matter who played the role, so the studios are reluctant to dole out huge salaries."

At the same time, the audience for movies and TV shows has precipitously declined. Reacting to these new realities, studios are concentrating on "tentpole movies"—expensive, effects-laden sequels, franchises, and action films that are designed to capture the widest possible audience. In this environment, medium-size films-the dramas and romances and crime stories that were once the bread and butter of the studios and the launching pad for new stars—have ceded turf to splashy blockbusters like Jurassic World. The top-five highest-grossing movies of 2014 included The Hunger Games: Mockingjay-Part 1, Guardians of the Galaxy, Captain America: Winter Soldier, and The LEGO Movie. (The fifth, American Sniper, the star-driven exception that proves the rule, was catapulted to success by intense media coverage and Oscar buzz.) Because of the high costs of making blockbusters, risk-averse studios are funding far fewer movies than they did in the past. "You don't want to put all the time and effort into a movie that you know will be a double at best," an executive at Sony Pictures says. "Better to try for a home run. That's why you're seeing so many fewer movies from the top studios. The new motto in Hollywood is 'Go big or go home.'" And these days, a project's success is gauged by not only how many paying viewers it attracts but also by the product spin-offs, DVD sales, fast-food tie-ins, and other ancillary income it generates.

Once upon a time, agents followed a simple model: You worked out a contract for an actor and a director and took a cut. Nowadays, agencies use their networks of far-flung divisions to help build their clients into brands, monetizing their fame with book and fashion deals, lecture tours, and other ventures. So Eva Mendes has a fashion label. Nick Cannon has a series of signature headphones. Drew Barrymore just introduced a line of cosmetics and fragrances available at Walmart. Halle Berry snagged a lingerie brand sold at Target. Matthew McConaughey launched his line of sportswear and swimwear, JKL, Just Keep Livin.

For WME and CAA, sports has been a lucrative new frontier. CAA's trailblazing sports division is responsible for an ever-expanding percentage of its revenue. Perhaps most emblematic of the agencies' new diversification is WME's recent purchase of Professional Bull Riders, a company that produces more than 300 competitions a year. But while the move makes financial sense, angry steers and rodeo clowns are a far cry from the movie stars that most agents had in

mind when they went into the business. "I never thought we'd be repping bull riders," says a WME insider. "But hey, I guess you have to go where the money is."

THE LEGAL COUNTEROFFENSIVE LAUNCHED BY CAA IS BEING FOUGHT on two fronts: a lawsuit against Gregory Cavic and Gregory McKnight, two of the agents who defected in March, and an arbitration grievance against Heyman, Lesak, and Nick Nuciforo, who weren't named in the suit because their contracts with CAA stipulated that all disputes be resolved via an arbitrator. CAA's claim against that trio focuses on breach of contract, while the suit against Cavic and McKnight accuses them of conspiring with the other three to interfere with CAA's business, violating the terms of their employment. (UTA contends that Cavic and McKnight had no fiduciary or loyalty obligations to CAA and that the contracts for the other three weren't enforceable because they had exceeded California's seven-year limit on employment agreements.) The depositions got off to a fiery start in May when Lovett was being questioned by UTA attorneys. Apparently tempers got so out of hand that the proceedings had to be stopped repeatedly so both sides could calm down. Variety ran a report on it with the headline CAA-UTA LEGAL BATTLE GETS UGLY—AND TRIAL HASN'T EVEN BEGUN.

In an effort to keep everyone on their best behavior, the next deposition, of CAA managing partner Bryan Lourd, was required to take place before a judge. The depositions of CAA agents continued well into the summer. Next, likely in August, CAA will get its chance to depose UTA's executives. Both sides have hired an army of expensive, formidable lawyers. No one expects a resolution before October, at the earliest. Whatever the outcome, the raid signals a new chapter in the long, conflict-marred history of Hollywood agencies. Though he stands to lose millions of dollars—not to mention the newfound status his hiring coup bestowed on UTA—if the court rules against him, Zimmer says he's confident things will go in his favor.

But what does it mean when the agents are the stars of the story, the ones making headlines and posing for the paparazzi? Wary of upstaging their clients, reps historically went to great lengths to avoid the spotlight. Now seeking it is often part of the job description. WME's Emanuel and Patrick Whitesell, his model-handsome co-CEO, are regularly seen courtside at Lakers games and in the front row at the New York fashion shows, sometimes seated next to Vogue's Anna Wintour. CAA partners like Huvane and Lourd pop up frequently in glossy magazines and gossip columns. And with all due respect to Vanity Fair, Lourd's annual Oscars party, chockfull of A-list celebrities and free-flowing champagne, is the most sought-after invite of awards week.

For many, this shot at the limelight—to play rough, to be the guy in the raid—is the allure of being an agent. It's as if the *Entourage* effect has spilled over into real life, says one agency executive: "You have all these kids who see the Ari character as a kind of role model. Being an agent is the West Coast equivalent of being a hedgefunder." So while the star-maker machinery may be sputtering, the agency pipeline keeps pumping out aspirants: Thousands of Ivy League grads compete fiercely for several dozen slots in the big agencies' mail rooms (even though e-mail has made them all but obsolete), eagerly suffering low salaries and constant hazing for a chance to become big-time agents. "You have to be pretty douchey to aspire to a job like this," the exec says. "So, in a way, it's a perfect, self-perpetuating system."

















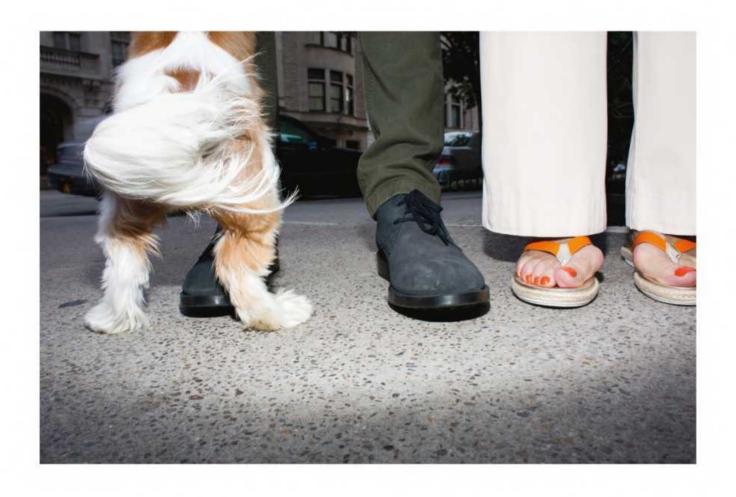




boots on the ground



PHOTOGRAPHS BY JEFF MERMELSTEIN





Bottega Veneta



Pants by **Façonnable**. Boots by **Church's**.

Pants by Maison Margiela. Boots by John Lobb.



Kenneth Cole Styling by Justin Berkowitz. Casting by Edward Kim at The Edit Desk.





Why You're Hearing About It

The digital currency preferred by Silk Road drug buyers is going mainstream. In June, New York established a "BitLicense" to regulate exchanges, and big financial players want in: Goldman Sachs led a \$50 million funding round recently for the payment system Circle.

Invest in Bitc Invest in Bitc Invest in Bitc

The Big Promise

Bitcoin won't replace cash—when the apocalypse comes, you think you'll have Wi-Fi?—but banks and Silicon Valley VCs like the tender's potential as a payment tool because it's hard to hack. Investors really salivate because the supply is finite, so if demand increases, value does too.

What the Experts Say

this year.

How It Works

Signing up is a lot

like using ETrade

or eBay: Create a

profile, link your

credit card or bank

go. As of mid-July,

bitcoins were going

for about \$295 each.

But that price has

fluctuated wildly;

one coin was worth

nearly \$1,000 two

years ago, \$500 a

year ago, and less

than \$200 earlier

account, and off you

"I believe in the potential of the currency, but it is highly risky. It is a very binary investment— it will probably either really work out or really not." —Tyler Winklevoss, who, along with brother Cameron, launched the Gemini platform earlier this year

The Opposition

"After I finished my book, my mom wrote to me, 'I want to buy bitcoin. Tell me how to do it!' I told her, 'Don't do it. It's not for you.' It's only worth investing if you're really interested in understanding the system."

—Nathaniel Popper, author of the bitcoin history Digital Gold

Let's Run the Numbers

\$26.60: Value of bitcoins Norwegian student Kristoffer Koch purchased in 2009 \$886,000: Amount Koch's investment was worth in 2013 174,000: Bitcoins the FBI seized after shuttering Silk Road 94%: Decline in value after the 2011 crash, leaving prices at \$2

The Real-Life Acolyte

"[My husband and I] bought some bitcoins on a whim back when they were under a dollar each. Then we sold a lot of them last year to pay off student loans and most of our mortgage. I mean, who knew?" —A 32-year-old librarian from Washington, D.C.

Back to the Experts

"If by changing the regulatory framework we drive more consumers into this space, then I have a little more faith that bitcoin can work." —Benjamin Lawsky, former superintendent of the New York State Department of Financial Services

The Bottom Line

This is straight-up currency speculation, one of the riskiest and potentially most rewarding forms of investing. It could be the Napster of online payments—influential, but never profitable. If you think it has a shot to net you a Google-IPO-style windfall, throw in a little play money, the same way you'd "invest" on a trip to Vegas.



PRACTICE SAFE 'COIN COLLECTING

Below, the best insured exchanges—to minimize your worries about a repeat of the Mt. Gox incident, in which \$450 million in bitcoins went missing from the (now defunct) trading company.

CIRCLE

Boston-based,
Goldman Sachsbacked Circle has
the most consumer-friendly interface
and offers free trades.
Venture capital
raised: \$76 million

COINBASE

Coinbase is better suited for experienced traders. There's also a mechanism to let merchants accept bitcoin payments.

Venture capital raised: \$106 million

XAPO

This is perhaps the most secure exchange: Xapo has underground vaults (the Wall Street Journal nodded to its goal of becoming the "Ft. Knox of Bitcoin"). One downside: You can pay the Swiss company only via wire transfer. Venture capital raised: \$40 million

PHOTOGRAPH BY ADAM VOORHES.





A NEW PHENOMENON BEGINS

HEREBORN



PREMIERE THURSDAY SEPT 24.8/7c NBC

FOLLOWED BY THE BLACKLIST

